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# शोधसंहिता

## New Research Frontiers

## Journal of Fundamental & Comparative Research

राष्ट्रहिताय संस्कृतम्

**Kavikulaguru Kalidas Sanskrit University**
Ramtek, Dist. Nagpur, Maharashtra - 441106
**NAAC A+**

January - June 2025

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A Peer reviewed Bi-annual Interdisciplinary Research
Journal of the University

**- Chief Editor -**
**Dr. Atul Vaidya**
Hon'ble Vice-Chancellor

**- Editor -**
**Prof. Parag Joshi**
HoD, Dept of Sanskrit Literature and Language

**- Executive Editors -**
**Dr. Renuka Bokare**
Public Relations Officer

**Dr. Ashish J**
Assistant Professor,
School of Shastric Learning

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**KAVIKULAGURU KALIDAS SANSKRIT UNIVERSITY**
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# Index

**Invited Paper**

**Mathematical Understanding of *Kāraka* and *Vibhakti* Theory** 1-12
Dr. Sashibhusan Mishra

**संस्कृत**

**आधुनिकसंस्कृतसाहित्ये छन्दसामभिनवत्वम्** 14-24
डॉ. गगनचन्द्रदे

**आधुनिकसंस्कृतनाटकेषु लघुकथासु च उपवर्णिता समकालीनसमस्याः - एकं समीक्षात्मकमध्ययनम्** 25-34
प्रसेनजीत-मालो

**भक्तकविदीनकृष्णदासप्रणीतरसकल्लोलस्य संस्कृतसाहित्यदृष्ट्या रसतत्त्वसमीक्षा** 35-46
अजित-कुमार-नायक

**नारदीयशिक्षायां स्वास्थ्यचिन्तनस्य वैज्ञानिकम् अन्वेषणम्** 47-53
लीलाधरः शर्मा, प्रो. हरेकृष्णः अगस्ती

**मध्यकालस्य छन्दःशास्त्रीयग्रन्थेषु प्रस्तारस्य विवेचनम्** 54-64
वेदश्रीः आर्वीकरः, प्रो. नन्दा पुरी

**उपनिषत्सु संघटनम्** 65-72
डॉ.नरेन्द्रकुमारपाण्डेयः

**मराठी**

**पताकास्थानकविचार: एक बहुआयामी अध्ययन** 74-84
राधिका दीपक देशपांडे

**हिंदी**

**पुराणों में वर्णित काशी के पंच जल-तीर्थ** 86-97
आकाश कुमार श्रीवास्तव, डॉ. विनीता चन्द्रा

**रसमञ्जरी के परिमलमातृकाओं का समीक्षण** 98-105
जिनेन्द्र भिलवडे, प्रो. पराग जोशी

# Index


**मेघदूतसर्वस्वम्: मेघदूत के लिए एक त्वरित सूचना प्रणाली** 106-115
कीर्ति देवांशी त्रिपाठी, आरूषि निगम, सुचित्रा भारती, अवधेश प्रताप सिंह एवं सुभाष चन्द्र

**English**

**Evolution of Semantic Specialization: A Study in Sanskrit and Indo-European Languages** 117-125
Midhun P., Anupriya P.A.

**The Enduring Influence of Sanskrit and Indian Epics in the Indo-Pacific Region** 126-133
Devendra Kumar Dubey, Prashant Verma

**The Flipped Classroom for Bhartiya Gyan Parampara** 134-144
Dipali Nisarg Dave, Vikas Raval

**Diplomacy And War: Two Strategic Approaches of Political Affairs In Ancient Indian Literature** 145-154
Bhrigu Rajkhowa, Animesh Adhyapok

**Sanskrit Resurgence: Exploring the Relevance in the Revitalization of Indian Knowledge System** 155-166
Sonia Sthapak, Renu K. Sharma

**Sanskrit as a Medium of Cinematic Expression: A Semiotic Analysis of Vinod Mankara's 'PRIYAMANASAM'** 167-172
Nilotpal Bhattacharjee

**Insights from Indian knowledge systems on the Mental Health of elderly with special reference to Manas Prakriti** 173-185
Kajal Yadav, Aparna Singh,

**Dekho Apna Desh: Revisiting Ancient Environmental Ethos and Culture** 186-207
Ms. Juhi Gupta, Prof. Ritu Bakshi

**Book Review**

**An Innovative Independent Critical Study of the Philosophical Discourse of the Epoch -Making Thinker Abhinavagupta** 209-218
Prof. Ajay Kumar Mishra

**List of Contributors** 220-224

# Invited Paper

# Mathematical Understanding of *Kāraka* and *Vibhakti* Theory

***Dr. Sashibhusan Mishra****

Mathematics constitutes a fundamental element of human civilisation. It is not an exaggeration to claim that the development of mathematics runs parallel to the development of civilisation itself. Ancient societies utilised and progressed mathematical ideas to fulfil their practical needs. Each period of human history has experienced the impact and utilisation of mathematics. In contemporary times, mathematics plays a crucial role in various facets of life. The algebraic characteristics of Indian mathematics stem from the structural features of the Sanskrit language.

Pāṇini, acknowledged as the progenitor of linguistics, was an ancient grammarian and linguist of Sanskrit. His grammatical framework established the foundation for rigorous intellectual endeavours in India. Pāṇini's innovative contributions to Sanskrit grammar and linguistics represented a pivotal moment in the development of Indian science and technology, significantly impacting mathematical literature. In contemporary terms, Pāṇini's constructs can be compared to modern definitions of mathematical functions. The notion of zero was first introduced in the works of the esteemed Indian grammarian Pāṇini and subsequently examined by Piṅgala, who composed the *Chandasūtra*.

Pāṇini's seminal work, the *Aṣṭādhyāyī*, played a pivotal role in the evolution of mathematical linguistics, which integrates mathematical principles with the structure of language. This foundational text is regarded as a precursor to contemporary formal language theory, which serves to define computer languages. Pāṇini devised a metalanguage akin to modern algebra, utilised for modelling established phenomena within mathematical linguistics. His grammar represents the first formal system in the world, and his innovative use of auxiliary symbols to denote syntactic categories and grammatical

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derivations has significantly impacted the architecture of computer programming languages. The approach to knowledge representation evident in the grammar formulated by Pāṇini and his successors closely resembles the sophisticated artificial intelligence (AI) frameworks currently under investigation. Furthermore, it includes meta-rules, or rules governing rules, which lack any known equivalents in other languages, even in a sufficiently flexible subset of English, potentially enhancing the development of efficient AI software.

While comparing Pāṇinian grammar and Montague semantics (Montague semantics is a theory of natural language semantics and of its relation with syntax. It was originally developed by the logician Richard Montague (1930–1971 A.D.) and subsequently modified and extended by linguists, philosophers, and logicians.), we can get similarities alongside dissimilarities. Pāṇini represents a generative, structure-oriented, and morpho-syntactic system tailored for Sanskrit, while Montague embodies an interpretive, meaning-centric, and logico-semantic framework designed for English. Pāṇini's process progresses from meaning and concepts to words (semantic → syntactic → surface form), while Montague's approach transitions from surface structures to logical models (surface form → syntactic structure → logical formula). Pāṇini's framework is grounded in dependency relations (*Kāraka*), which connect semantic roles directly to morpho-syntactic cases. Conversely, Montague's methodology is based on constituent structure, utilising set-theoretic models and lambda calculus to articulate meaning.

Within Pāṇini's framework, a finite collection of rules suffices to produce an infinite array of sentences. Pāṇini does not describe language as strings but as structured action-theory - and mathematics is the most faithful modern lens through which to see it. Pāṇinian system does not begin with words, nor even with sentences, but with relations of action (*kriyā*) to participants (*dravya*). The theory of *Kāraka* is therefore ontological and semantic before it is morphosyntactic. *Vibhaktis* (case endings) are not primitive objects; they are derivative encodings of deeper action -participant relations.

***Kāraka & Vibhakti*** **-** Sentence is the minimal meaningful unit of a language. The division of a sentence into words and, of a word into base and suffixes is merely for the sake of grammatical analysis. In Sanskrit, the verb plays a key role and is the semantic focus of a sentence. Thus, a finite verbal form in Sanskrit contains information

regarding tense/mood, number, person, voice and so on. However, Sanskrit also allows purely nominal sentences.

Since Sanskrit is characterised as an inflectional language, the words generated are formally prepared for integration with other words within a sentence. This phenomenon is referred to as *samartha*. Regarding nouns, the components that facilitate this integration are the case endings. These endings convey specific, non-lexical meanings that link words, specifically, the meanings of nouns with those of verbs, which can thus be termed syntactic meanings. Within the generative framework of his grammar, Pāṇini faced the challenge of generating form elements, particularly case endings, that correspond to the necessary meanings. His approach involved defining these meanings and associating them with case endings through the use of designations. Pāṇini, a prominent Sanskrit grammarian, provided a thorough and scientific theory encompassing phonetics, phonology, and morphology. The *Kāraka* section of the *Aṣṭādhyāyī,* an extraordinary literary achievement in grammar showcasing the highest level of technical and descriptive skill, addresses these relational meanings, along with their names and definitions, particularly in the context of noun-verb relationships. The foundational concept of Sanskrit syntax is encapsulated in the idea of *Kāraka*. The *Kāraka* theory represents a crucial element of Sanskrit grammar, functioning as a framework to delineate the relationships between a verb (action) and its related participants or entities within a sentence. These participants are articulated through grammatical case endings (*vibhakti-s*). *Kāraka* elucidates the semantic roles and syntactic functions of words in a sentence. It is a conceptual framework that facilitates the mapping between grammatical relations and case suffixes. In Western grammar, case is a morphosyntactic category, but in Pāṇinian system, *kāraka* is a functional role in the execution of an action.

A syntactic unit is called *'pada'* and Pāṇini defines pada as: *suptiṅantaṃ padam* {P., 1/4/14. 'That which ends with a *sup* suffix (i.e. nominal suffix) or with a *tiṅ* suffix (i.e. verbal suffix) is called *pada* - inflected word'}. Thus, a Sanskrit sentence may be conceived as made up of inflected nouns and conjugated verbs. In fact, Pāṇini's grammar can be assumed to formally start with the rule 'W $\rightarrow$ Sm + Sx', where 'W' stands for word, 'Sm' for 'stem' and 'Sx' for 'suffix'.

Indian grammatical tradition gives so many definitions of *Kāraka.* Amongst them, the famous definitions are-

(1) *Kriyānvayitvaṁ Kārakatvam* (state of direct relation with a verb)

(2) *Kriyājanakatvaṁ Kārakatvam* (sense of producing an action)

(3) *Kriyāniṣpādakatvaṁ Kārakatvam* (sense of performing an action)

Here the first definition is supported by Bhaṭṭoji (*kriyānvayināmeva tatsaṁjñā vidhīyante, Prauḍhamanoramā*, on P., 1/4/49) and the rest two are by Nāgeśa (2 - *Laghuśabdenduśekhara* on P., 1/4/23 & 3 - *Paramalaghumañjūṣā, Kārakārthanirūpaṇa*)

The etymological definition of the term *Kāraka* is 'one who engages in an activity', meaning an individual who executes an action. A *Kāraka* is identified as someone who carries out an action, receives an action, or assists in the execution of an action. Pāṇini, while not providing a definition for the term, establishes a rule (P., 1/4/23).

Pāṇini in the rule *kārake* (P., 1/4/23) only prescribes the governing quality (*adhikāra*) of *Kāraka*. He has not defined the term *Kāraka*. Still, he has delimited the domain of the designation by restricting its application to six varieties which are enumerated. There are 6 types of *Kāraka*-s in Sanskrit [*Kartā karma ca kara-ṇaṁ sampradānaṁ tathaiva ca/ Apādānādhikaraṇamityāhuḥ kārakāṇi ṣaṭ// Paramalaghumañjūṣā, Kārakārthanirūpaṇa*]. They are *kartā* (agent), *karman* (object), *karaṇa* (instrumental), *sampradāna* (dative), *apādāna* (ablative) and *adhikaraṇa* (locative). The *Kāraka*-s are expressed in terms of a case. While a strict one-to-one correspondence between a *Kāraka* and a case-suffix i.e., *vibhakti*, may not be established, it may in general, be stated that a particular case-suffix roughly corresponds to one *Kāraka*. A single case-suffix can represent more than one *Kāraka*, and conversely, one and the same *Kāraka* may be represented by more than one case-suffix (Vide *Kārakavicāraḥ*, p., - 408). *Kāraka* - relations which are *anabhihita* (*anabhihite*, P., 2/3/2) are expressed by case endings other than the nominative endings. Here an exception must be made for the genitive endings (*ṣaṣṭhīvibhakti*-s, P., 2/3/50) and the *upapada vibhakti*-s. Thus, by means of his *abhihita*/*anabhihita* device Pāṇini not only divides the *Kāraka*-s into two groups, but the case endings also, namely, the nominative endings and the rest. The nominative endings express the *abhihita kartā, karman, karaṇa, sampradāna, apādāna* and *adhikaraṇa*, as shown

above. All of these can be brought under the category *prātipadikārtha* (P., 2/3/46), which, therefore, becomes the equivalent of the notion of subject. This explains why Pāṇini could do without a separate term 'subject' in his system. However, although Pāṇini has introduced the term *Kāraka* as a meaning-condition, it is a *saṃjñā*: technical term' nevertheless. This is clear from the context which deals with *saṃjñā*-s. Moreover, it must be a general designation, because the following designations, *apādāna*, etc., become available, only when a thing concerned is called *Kāraka*.

There is no straight forward mapping from *vibhakti* to semantic relation between noun groups and verbs. The rules of grammar provide a mapping from *Kāraka* relations between the verbs and the nominals in a sentence. The *Kāraka* relations by themselves do not give the semantics. They specify relations which mediate between *vibhakti* of nominals and the verb form on one hand and semantic relations on the other.

*Kāraka* relations are also influenced by the notion of *vivakṣā*, which pertains to the speaker's perspective or attitude regarding the action. A sentence does not merely convey an objective activity; rather, it presents the objective activity as interpreted through the speaker's viewpoint. It is important to distinguish *vivakṣā* from the speaker's intentions, which fall under the domain of pragmatics. Typically, *vivakṣā* impacts the selection of verb forms, subsequently influencing the *Kāraka* relations and *vibhakti.*

***Kāraka* vs. *Vibhakti*:** *Kāraka* is a semantic concept that defines the role of a noun in relation to the action. *Vibhakti* (case-endings) is a syntactic concept that expresses this semantic relationship in a sentence. While each *Kāraka* has a primary *vibhakti*, and the same *vibhakti* can express different *Kāraka*-s depending on the context. For example: *Karaṇa* is typically expressed with *tṛtīyā*, but it may sometimes be expressed differently based on the sentence structure. Not all grammatical relationships fall under *Kāraka*. For instance, relationships like possession (*Ṣaṣṭhī*, genitive) or addressing (vocative) are not *Kāraka* roles.

Indian theoriticans in the schools of *Navya-Nyāya* (Neo-school of logic), *Navya-Vyākaraṇa* (Neo-school of grammer) and *Mīmāṃsā* have invented a very sophisticated device to explore the verbal knowledge from the syntax through semantics for its unambiguous representation known as *śābda-bodha* . The theory of *śābda-bodha*

presents a scheme for knowledge acquisition from the hearer's point of view, when a competent hearer listens to a wellformed sentence. The verbal knowledge acquisition from a sentence depends upon its structure, which involves syntax and semantics. In this context the *Kāraka*-theory plays the most significant role since a sentence is defined in terms of *kriyā* (action) and *Kāraka* (factor) and their relations *(anvayasaṃsarga)*. As we know, *śābda-bodha* is a separate *pramā* (valid knowledge), represented by the causal operation of *śabda.* The structure of *śābda-bodha* can be laid down in a formal mode as:

S = (W + W)
↓ ↓ ↓
Sa = (m + R + m)

(Here 'S' stands for 'sentence', 'W' stands for 'word', 'Sa' stands '*śābda-bodha',* 'm' stands for 'meaning/object' (i. e. *padārtha)* and 'R' stands for 'relation'.)

The minimum scheme to yield *śābda-bodha*:

(i) Knowledge of the *pada* (meaningful phonetic unit or grammatical elements like *prātipadika, dhātu, pratyaya* etc.) which is treated as the most efficient causal factor *(karaṇa)* to yield *śābda-bodha.*

(ii) Knowledge of the word-meaning *(padārtha* = referent or import of the word) which is treated as the intermediatory function *(dvāra)* to generate *śābda-bodha.*

(iii) The knowledge of the relation between the *pada* and *padārtha* known as *śakti,* is considered to be the auxiliary cause of *śābda-bodha.*

According to most of the scholars in the Indian schools of epistemology, these three are considered to be most useful causal factors to generate the *śābda-bodha.*

To examine the structure of *śābda-bodha* from the perspective of the grammatical school, we will analyse the following sentence:

*Caitraḥ taṇḍulaṃ pacati.* (The Chaitra cooks rice.)

(Nominative Accusative Verb + Present Tense).

The import *(śābda-bodha )* of this sentence according to the grammarians is: *ekatvāvacchinnacaitrābhinnakartṛko vartamānakālikataṇḍulābhinnāśrayakaviklittyanukūlo vyāpāraḥ.*

The current activity, namely cooking, is conducive to the softening process, which represents a transformation occurring in a

substance akin to rice, with the agent being none other than Chaitra, defined by its singularity.

Here the significant distinction of this view from that of the school of *Navya-Nyāya* lies in the fact that the grammarians focus on the main meaning of the verbal base *(dhātu)* i. e. *vyāpāra* (action), which appears as the chief qualificand or nucleus. On this ground the AI scientists feel that grammarian's theory is most suitable for the knowledge Representation Scheme (using Semantic Net) for NLP.

The interdependence of the *Kāraka*-s is crucial to understanding their function within the knowledge representation framework of the *śābda-bodha* theory. Pāṇini has addressed this phenomenon of the *Kāraka*-s in his *Aṣṭādhyāyī*. To elucidate the concept of *Sampradāna-Kāraka*, Pāṇini states: *karmaṇā yamabhipraiti sa sampradānam* (P., 1/4/32); which translates to 'the entity or person that one intends to associate with the object of giving is referred to as *Sampradāna* (recipient).' According to Pāṇini, the *Sampradāna-Kāraka* plays a role in the execution of the primary action through its supportive action, which is contingent upon the *Karma-Kāraka*. Additionally, some scholars from the traditional *Nyāya* school have acknowledged this phenomenon of the *Kāraka*. Bhartṛhari, a grammatico-philosopher and the fourth sage in the sequence, defines *Adhikaraṇa Kāraka* from the perspective of its dependency. It is:

*kartṛkarmavyavahitāmasākṣādhārayat kriyām/*
*upakurvat kriyāsiddhau śāstre 'dhikaraṇaṁ smṛtam//*
(*Vākyapadīya*, Abhyankar Edition, iii. 7. 148)

The substratum or locus is defined as that which facilitates the accomplishment of the primary action indirectly by supporting it through the intervention of either the agent or the object.

That means, *Adhikaraṇa Kāraka* depends upon the agent or the object to participate in the accomplishment of the main action. In this way the investigation on the issue viz. the mutual dependency of the *Kāraka*-s goes back to as early as Pāṇini. Again, in *Khaṇḍanakhaṇḍakhādya,* the complete picture of the mutual dependency of the *Kāraka*-s is given in a greater detail. (*Caturtha Pariccheda, Ādhāralakṣana*)

The *Kāraka* theory of Sanskrit grammar provides a logical, semantic foundation for understanding the relationships between actions and their participants. It not only governs how sentences are structured but also ensures clarity and precision in expressing

relationships, making Sanskrit grammar both profound and systematic.

The *Kāraka* theory in the Pāṇinian grammatical tradition in Sanskrit studies stands as a benchmark for understanding the confluence of Sanskrit syntax and semantics. Ancient and modern scholars in India and beyond have explored the theory from syntactic and philosophical perspectives.

**The mathematical understanding of *Kāraka* and *Vibhakti* theory -** The *Aṣṭādhyāyī* is composed with an algebraic condensation. The six *Kāraka*-s and seven *vibhakti*-s theory in Sanskrit grammar, introduced by Pāṇini in the *Aṣṭādhyāyī*, provides a systematic framework to map semantic roles (*Kāraka*-s) of a sentence to grammatical case endings (*vibhakti*-s). Below is the mathematical analysis of this theory.

**Mathematical Analysis:**

**Definitions:**

a. ***Kāraka* (K):** Semantic roles or participants in an action.

Let K={k1, k2, …, k6}, where:

k1= *Kartā* (Agent)
k2 = *Karman* (Object)
k3 = *Karaṇa* (Instrument)
k4 = *Sampradāna* (Dative)
k5 = *Apādāna* (Ablative)
k6 = *Adhikaraṇa* (Location)

b. ***Vibhakti* (V):** Grammatical case endings used to express *Kāraka*-s syntactically.

Let V ={v1, v2, …, v7}, where:

v1= *Prathamā* (Nominative)
v2= *Dvitīyā* (Accusative)
v3= *Tṛtīyā* (Instrumental)
v4= *Caturthī* (Dative)
v5= *Pañcamī* (Ablative)
v6= *Ṣaṣṭhī* (Genitive)
v7 = *Saptamī* (Locative)

**Mapping Function (f):** Each *Kāraka* maps to a specific *vibhakti*, though the mapping is context-dependent:

$$f : \mathrm{K} \rightarrow \mathrm{V}$$

For example:

\text{k1} \to \text{v3}
\text{k1} \to \text{v1}
\text{k1} \to \text{v6}

\text{k2} \to \text{v2}
\text{k2} \to \text{v1}
\text{k2} \to \text{v3}
\text{k2} \to \text{v4}
\text{k2} \to \text{v5}
\text{k2} \to \text{v6}
\text{k2} \to \text{v7}

\text{k3} \to \text{v3}
\text{k3} \to \text{v1}
\text{k3} \to \text{v5}
\text{k3} \to \text{v6}

\text{k4} \to \text{v4}
\text{k4} \to \text{v1}
\text{k4} \to \text{v5}
\text{k4} \to \text{v6}

\text{k5} \to \text{v5}
\text{k5} \to \text{v1}
\text{k5} \to \text{v6}

\text{k7} \to \text{v7}
\text{k7} \to \text{v1}
\text{k7} \to \text{v3}
\text{k7} \to \text{v5}
\text{k7} \to \text{v6}

(for more regarding the mapping Vide - *Kārakavicāraḥ*, p., - 408.)

**Sentence Representation:** For a sentence 'S', involving an action 'A', each participant is a *Kāraka* '$k_i$' with its corresponding *Vibhakti* '$v_j$'

$$S = \{(k_i, v_j) \mid k_i \in K, v_j = f(k_i)\}$$

Example: *Rāma gajaṁ yugmadūrekṣikayā paśyati*

(Rama sees the elephant through the Binoculars),

S = {(*Kartā, Prathamā*), (*Karman, Dvitīyā*), (*Karaṇa, Tṛtīyā*)}

This mathematical framework summarises the systematic

alignment of semantic roles (*Kāraka*-s) with syntactic case endings (*vibhakti*-s).

**Ratiocination -** The *Kāraka* theory can be compared to modern linguistic concepts of thematic roles (like agent, patient, instrument, etc.) and case grammar. However, Sanskrit grammar offers a more detailed and systematic approach by tightly coupling semantic roles with syntactic realisations.

The mathematical examination of *Kāraka* and *Vibhakti* indicates that Pāṇinian Sanskrit grammar transcends a mere descriptive linguistic framework, evolving into a formal theory that rigorously addresses action, causation, and representation. At its foundation, the grammar functions on a principled distinction between semantic structure and morphological realisation, a differentiation that contemporary linguistic and computational theories have only rediscovered in more recent times.

From a formal perspective, *Kāraka* is identified as a system of semantic roles that is defined in relation to actions (*kriyā*), wherein participants are allocated roles according to their relative causal effectiveness, among other factors. This can be accurately represented through optimisation functions, partial mappings, and constraint satisfaction, illustrating that *Kāraka*-s serve not as mere labels but as functional relationships between entities and actions. Their definitions are inherently relational, context-sensitive, and non-linear-characteristics that align seamlessly with mathematical constructs such as relations, ordered sets, and morphisms.

In contrast, *Vibhakti* operates as a mechanism for morphological encoding. From a mathematical viewpoint, it acts as a non-bijective mapping from the abstract domain of *Kāraka* relations to the tangible realm of surface forms. The many-to-one and one-to-many relationships between *Kāraka* and *Vibhakti* elucidate, in a formally demonstrable manner, phenomena such as voice alternations, case syncretism, and the presence of non- *Kāraka* applications of cases. This establishes that case endings do not inherently define meaning; rather, they merely indicate it within the confines of grammatical constraints. Collectively, the *Kāraka–Vibhakti* framework represents a two-tiered formal architecture: (a) a deep semantic layer organised by causal roles and action theory, and (b) a surface morphological layer regulated by rule-based realisations.

The relationship between these layers is characterised by a

reduction of information while adhering to specific rules, similar to a functor that maintains compositionality while omitting semantic intricacies. This elucidates both the expressive capabilities and the efficiency of Sanskrit grammar, which encompasses its flexibility in word order and its accuracy in semantic interpretation.

In summary, the mathematical reconstruction of *Kāraka* and *Vibhakti* substantiates the notion that Pāṇini's grammar is most effectively perceived as an early formal system that parallels contemporary algebraic, logical, and computational frameworks. Its lasting significance is rooted in the understanding that language is primarily a structured network of relationships rather than merely a series of forms - a perspective that positions Sanskrit grammar among the most advanced formal sciences of ancient times. Collectively, the *Kāraka–Vibhakti* system forms a two-tiered formal architecture: (a) a deep semantic layer organised by causal roles and action theory, and (b) a surface morphological layer regulated by rule-based realisation.

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# संस्कृत

# आधुनिकसंस्कृतसाहित्ये छन्दसामभिनवत्वम्

डॉ. गगनचन्द्रदे*

**भूमिका –**

वेदं पुरुषत्वेन कल्पयित्वा षडङ्गानां महत्वं निरीक्ष्यैव पाणिनीयशिक्षायां प्रतिपाद्यते यत् – " छन्दः पादौ तु वेदस्य हस्तौ कल्पोऽथ पठ्यते" ।(1) छन्दसामुपयोगो वेदाध्ययने वर्तते । वेदे गायत्र्यादीनि सप्त छन्दांसि विहितानि। छन्दसां प्रयोगः यथा वेदे दृश्यते तथा लौकिकसाहित्ये बहूनि लौकिकच्छन्दांसि सन्ति। आधुनिकसंस्कृतसाहित्ये पारंपरिकछन्दशास्त्रं विहाय केषांचित् आधुनिककवीनां स्वतन्त्रछन्दोऽनुसरणसरणिः परिलक्ष्यते। आधुनिककवयः प्रादेशीयछन्दसो विदेशीयछन्दसो वा प्रयोगेण लोकधर्मीनिमित्तं प्रयासमकुर्वन्। तत्र परम्परागत-छन्दशास्त्रस्योल्लंघनं न भविष्यति। केवलं सर्वेषां यथा बोधगम्या आदरणीया भविष्यति तदर्थम् अर्वाचीनाः कवयः यतन्ते। आधुनिकछन्दसु सोहर-रसिया-लोरी-गजल-लावनी-ठुमरी-कजरी-कव्वाली-मतगजेन्द्रादयो लोकगीतं प्रसिद्धाः। वैदेशीयछन्दसु कोरियादेशस्य सीजो- तान्का - हाइकुछन्दसां प्रयोगो दरीदृश्यते। उत्कलेषु यथा ओडिआ- छन्दसः प्रयोगो दृश्यते तथैव विभिन्न-प्रादेशिकभाषासु प्रादेशिकछन्दसां प्रयोगो दरीदृश्यते। आधुनिकसंस्कृतसाहित्ये मुक्तकशैल्या अत्याधुनिकशैल्या वैदेशिकछन्दोयोजनया प्रादेशिकछन्दोयोजनया पारम्परिकच्छन्दोभिः सह छन्दसां व्यत्ययं कृत्वाछन्दोद्वयस्य मिश्रणं विधाय काव्यानि रचयन्ति । केचिद्वा गद्यरीत्यापि श्लोकान् ग्रथयन्ति । आधुनिकाः कवयः केन प्रकारेण काव्यस्य भावप्रकाशःकर्तुमर्हन्तीति पर्यालोचयितुमभिलषामि।

**छन्दश्शब्दो विचारः**

'यदक्षरपरिमाणं तच्छन्दः ,"मात्राक्षरसंख्यानियता वाक् छन्द' इति लक्षणापेक्षश्च ।(2) संख्याविषये वर्णानां सत्ता छन्दः। छन्दःशास्त्रस्य महत्ववर्णनं कुर्वनाचार्यकात्यायनो भणति- यो ह वा अविदितर्षेयच्छन्दोदैवत-ब्राह्मणेन मन्त्रेण याजयति वाध्यापयति वा स्थाणुं वर्च्छति गर्तं वा पात्यते या पापीयान् भवति। यातयामान्यस्य छन्दा सि भवन्ति।" (3) यास्काचार्यानुसारेण

*सहाचार्यः, स्नातकोत्तरसंस्कृतविभागः, सबं सजनीकान्तमहाविद्यालयः लुटुनिया, पश्चिममेदिनीपुरम्, पश्चिमवङ्गः

यदेभिरच्छादयंस्तच्छन्दसां छन्दत्वम्। तेन हि छादनात् छन्दांसि। अत्र छन्दस् इति शब्दश्चुरादिगणीयात् छद्धातोर्व्युत्पन्नः। पाणिनीयास्तु छन्दस् शब्दं "चदि आह्लादे दीप्तौ च" इति धातोर्निष्पादयन्ति। चन्दयति आह्लादयति वा इति छन्दः। नाट्यशास्त्रे भरतमुनिना उक्तम्-

**"छन्दोहीनः न शब्दोस्ति न छन्दः शब्दवर्जितम्।**
**तस्माभूभयसंयुक्ते नाट्यस्योद्योतके स्मृते।।[4]**

साहित्यशास्त्रे छन्दविज्ञानं विशेषेण कवीनामुपकारं साधयति। छन्दोविज्ञातारश्च अनायासानैव काव्यनिर्माणेषु समर्थाः भवन्ति। छन्दोविषये उक्तमस्ति -

**" छन्दोज्ञानमिदं भवाद्भागवतो लेभे सुराणां पतिः**
**तस्माद्दुश्च्यवनस्ततः सुरगूरुर्माण्डव्यनामा ततः।**
**माण्डुव्यादपि सूतवस्तत ऋषिर्यास्कस्ततः पिङ्गल-**
**स्तस्येदं यशसा गुरोर्भुवि धृतराष्ट्र प्राप्यास्मदाद्यैः कृतम्।।**

छन्दो वृत्तशब्दस्य पर्यायवाचकम्। वृत्तं त्रिधा विभक्तम्। यथा छन्दमञ्जर्यां -

**"सममर्धसमं वृत्तं विषमञ्चेति तत्त्रिधा।**
**समं समचतुष्पादं भवत्यर्धसमं पुनः ।।**
**आदिस्तृतीयवद्यस्य पादस्तूर्यो द्वितीयवद्**
**भिन्नचिह्नचतुष्पादं विषमं परिकीर्तितम्।।[5]**

एवं विधा वक्तुं शक्यमस्ति यत् छन्दशब्दद्वारा वैदिकलौकिकशास्त्रयोः प्राप्तछन्दानामवगमनं भवति। मात्रागणनाधारेण वर्णगणनाधारेण च छन्दः द्विविधम्। मात्रागणनाधारेण कृतं वर्गीकरणं मात्रिकमुच्यते, वर्णगणनानुसारं कृतं वर्गीकरणं वर्णिकमित्युच्यते। यथा-

मात्रिकम् – (वृत्तछन्दः)- अत्र अक्षराणां गणना क्रियते।

वर्णिकम् – (जातिछन्दः) अत्र मात्राः गण्यन्ते।

प्रसङ्गेऽस्मिन् वदति गङ्गादासः-

**"पद्यं चतुष्पदी तच्च वृत्तं जाति-पाति द्विधा।**
**वृत्तमक्षरसङ्ख्यातं जातिर्मात्राकृता भवेत्।।[6]**

अस्मिन् प्रसङ्गे हलायुधोऽपि वदति यत् –

**"पद्यं चतुष्पदं तच्च वृत्तं जाति-पाति द्विधा।**
**एकदेशस्थिता जातिर्वृत्तं लघुगुरुस्थितम्।।"[7]**

अमरसिंहानुसारं छन्दस् शब्दस्य अर्थः । यथा-

**" छन्दः पद्येऽभिलाषे च।[8]**

मेदिनीकोशानुसारं छन्दस् शब्दस्य चत्वारः अर्थाः भवन्ति । यथा –

**"छन्दस् पद्ये च वेदे च स्वैराचाराभिलाषयोः ।"**(9)

प्रायेण छन्दस् शब्दस्यार्थः लोके पद्यार्थे अतिप्रचलितोऽस्ति ।

**छन्दशास्त्रकाराः-**

प्राचीनकाले सैतव-काश्यप-कात्यायन-माण्डव्य-पिङ्गलप्रभृतितिभिर्मुनिभिश्छन्द-शास्त्राणि विनिर्मितानि । तेषु पिङ्गलाचार्यो छन्दःशास्त्रे लौकिक -वैदिकानि च छन्दांसि रचितवान् । तत्र केदारभट्टस्य वृत्तरत्नाकरः, गङ्गादासस्य छन्दमञ्जरी , क्षेमेन्द्रस्य सुवृत्ततिलकम् , कालिदासस्य श्रुतबोधः, हेमचन्द्रस्य छन्दोऽनुशासनञ्चेति केचन ख्याताश्छन्दोविषयकग्रन्थाः । तथैव अर्वाचीने काले नूतनानि छन्दःशास्त्राणि च प्रणीयन्ते । तेषु अभिराजराजेन्द्रमिश्रस्य 'छन्दऽभिराजीयम्', रामकिशोरमिश्रस्य 'छन्दस्कलावती' हरेकृष्णमेहेरस्य 'मेहेरीयछन्दोमाला' चेत्यादयः प्रसिद्धाः ।

**छन्दःप्रयोगशैली**

वेदे गायत्र्यादीनि सप्त छन्दांसि व्यवहृतानि । वैदिकछन्देभ्यो लौकिकछन्दसामाविर्भाव इत्यत्र नास्ति सन्देहावसरः । छन्दसा सह भावस्य सम्बन्धः सुदृढो भवति । मेघदूते सुललितभावप्रकाशनाय मन्दाक्रान्तां विनाऽपरं छन्दो यथोपयुक्तं न भवति । प्रायशो दृश्यते हर्षप्रकाशनाय प्रहर्षिणी छन्दसः तथा दुःखस्य प्रकाशनाय कवयः वियोगिनी इति छन्दसः प्रयोगं कुर्वन्ति । यद्यपि भावविशेषेण सह छन्दोविशेषस्य प्रयोगविधिर्न नियतः , तथापि उत्तमकविः स्वेच्छया भावविशेषेण सह कस्यापि छन्दसो मेलबन्धनं स्थापयति । कवयः काव्यरचनाकाले इन्द्रवज्रा-उपेन्द्रवज्रा-उपजाति-वंशस्थविल-वसन्ततिलक-शिखरिणी-मन्दाक्रान्ता-शार्दूलविक्रीडितम्-स्रग्धरादीनि छन्दांसि प्रयोगार्थमभिलषन्ति परन्तु आधुनिकाः कवयोऽनिवार्यतया नेच्छन्ति । अर्वाचीनकवीनां कवितासु इन्द्रवज्रोपेन्द्रवज्रादिच्छन्दोव्यत्ययो लक्ष्यते । पुरातनदृष्ट्या छन्दरहितमाधुनिकं काव्यमरमणीयमिति न सार्वकालिकम् । यतो भाषान्तरेभ्यः छन्दःप्रभृत्युपादानानि समाकल्य अर्वाचीनसंस्कृतसाहित्यं स्वकलेवरपुष्टिं वितनोति । किन्तु छन्दःशास्त्रं सर्वथानुश्रित्य काव्यानि विरचितानि चेत् कुत्रचित् तद्गतभावसाम्राज्यं न समुन्मीलति, तन्निष्ठसौरभञ्चापि किञ्चिद् व्याहतं भवति । युगरुच्यनुसारंकविताया आङ्गिकेषु परिवर्तनं छन्दःप्रयोगधारायामपि च जायते । परन्तु काव्यधारया साकं संलग्नमिदमभिन्नतया । आधुनिककविर्यथारुचि कवितां रचयति, छन्दांसि तत्र नापेक्षते । सति अन्तर्वर्तिनि छन्दसि आधुनिकसामग्रीं यां स प्रयुङ्क्ते , तस्याः यः शब्दप्रवाहः, स च किमपि नूतनछन्दनिर्माणं विदधातीति न दोषाय । नवीनच्छन्दसां प्रासङ्गिकत्वं स्वीकृत्य 'संप्लवाख्ये' कविताग्रन्थे उक्तम्-

**"उन्मूलित नवीना**
**मार्गा दुष्टनवीनपद्धतयः ।**
**छन्दश्चलितं भूत्वा,,**
**पाथेयं दीरघयात्रायाम** (10)

**वैदेशिकच्छन्दसां प्रयोगः –**

अर्वाचीनसंस्कृतसाहित्ये हाइकु – सीजो – तान्का -मोनो -सनेट् – इमेज् इत्यादयः वैदेशिकच्छन्दसां प्रयोगः परिदृश्यन्ते । पाश्चात्यसाहित्येन सार्द्धमतिपरिचयवशात् साम्प्रतिककाले वैदेशिकच्छन्दसां प्रयोगः संस्कृतसाहित्ये दृश्यते । यथा –

1. यत्र क्रमशः पञ्च , सप्त ,पञ्च इति अक्षरात्मक सप्तदशाक्षरं त्रिपङ्क्तिकाव्यं हाइकु नाम छन्दः । हाइकुकाव्यरचनाकौशलस्योदाहरणमेकम् –

हर्षदेवमाधवस्य 'लावारसन्दिग्धाः स्वप्नमयाः पर्वताः' इति काव्यग्रन्थे-

**" पाण्डुरसूर्यः**
**शुष्कपर्णपतनम्,,**
**तिमिरमथा ।** (11)

नारायणदासेन पद्यबन्धा पत्रिकायां हाइकु-कविता उपस्थाप्यते-

**"अन्तर्जलके**
**प्रीति-मेल-पत्रकम्**
**ईहे मुस्करा । ।"**(12)

2. हर्षदेवमाधवेन दक्षिणकोरियादेशादानीतः 'सिजो' छन्दः । यस्मिन् छन्दसि पञ्चचत्वारिंशत्संख्यकाः वर्णाः सन्ति । त्रिपङ्क्तिमयमिदं काव्यस्वरूपम् । हर्षदेवेन स्वस्य जागतिकीं स्थितिं कल्पयता लिखितम् –

**"इयं नौका किं नेष्यति / मां गाढ- जलपारम् ?**
**विचिन्तयामि मनसा / इत्थं किं वारं वारम् ?**
**कदा पर्यन्तं स्थास्यामि / पश्यन् मां निराधारम् ?"**(13)

3. **जापानदेशादागतमिदं तान्का छन्दः । छन्दस्यस्मिनेकत्रिंशदक्षराणि चरणपञ्चकञ्च सन्ति । अस्य छन्दसः प्रथमपादे अक्षरपञ्चकम् , द्वितीयचरणे अक्षरसप्तकम्, तृतीयपादे अक्षरपञ्चकम् ,चतुर्थचरणे पञ्चमचरणे च अक्षरसप्तकं विराजते । हरेकृष्णमेहेरस्य 'हासितास्या कवितासु तान्का छन्दसः उदाहरणम्–**

**"कर्गजपुष्पम् ।**
**मध्येमार्गं मञ्जुलम् ।**
**निर्गन्धं भाति ।**
**आधुनिकीकरण सभ्यता ।**
**उभयोग्यदर्शना" । ।**(14)

4. राधावल्लभेन 'सोनेट्' छन्दसः नामकरणं 'स्वनितम् ', वीरेन्द्रकुमारभट्टाचार्येण 'कलापिके'ति, अन्यैः कविभिः 'चतुर्दशपदी' ,मराठीकविभिश्च 'सुनीत'मिति प्रयुक्तम् । राधावल्लभस्य षोडश सोनेट् इति पाश्चात्यविधानुसृत्यकाव्यानां समाहारस्तावत् 'स्वनीतषोडशी'ति । महाभागस्यास्य सोनेट्छन्दसा कविताया उदाहरणम्

**"अनुनादमयी सेयं तनुवीणा निनादिता ।**
**मदीयाथ स्वरैरेषा त्वदीयैरेव गुञ्जिता ।।**
**अनुवादमयं भद्रे जीवनं मम चाखिलमू ।**
**मूलं त्वदीयमेवास्ते मदीयं निखिलं खिलम् ।।**
**चतुर्दशपदीं ब्रुहि स्वनियतं वाप्यथोच्यताम् ।**
**नाम्नि किन्तु विवादेन तत्त्वमत्र गवेष्यताम् ।।"(15)**

**मुक्तकछन्दसां प्रयोगः**

मुक्तकच्छन्दोबद्धा कविता प्रायः उपधामिलनरहितेति परिलक्षते । अस्मिन् छन्दसि प्रत्येकं कङ्क्तिः असमानवर्णसंख्यका भवति । व्यक्तीनामभिरुच्यनुसारं पुनः व्यवहितरूपेण अव्यवहितरूपेण च मित्राक्षरयुक्तो भवति मुक्तकच्छन्दसां व्यवहारः । काव्यशैलीं दृष्ट्वा एवंभूता प्रतीयते ।

१. वङ्गदेशीयकवि-सीतानाथआचार्यमहोदयेन मुक्तकछन्दसा विरचिता कविता – अभिनवत्वं सूचित ।"भावविलसितम्" कविता-संग्रह 'रजनीगन्धा" कवितायां यथा – "अयि रजनीगन्धे ! मधुरमृदुगन्धे !
**प्रकृतिक्रोडे ललिताकूरीडे**
**निर्मलाम्वरतले**
**सान्ध्यशिशिरनिले**
**क्रीडसि त्वं विहसिता**
**शोभा भवति च्छुरिता ।।"(16)**

२. रेवाप्रसादद्विवेदिनः'अहं स्वतन्त्र'इति कवितायां साम्प्रतिकसमाजे स्वाधीनता प्रवर्तितस्वेच्छाचारविषये मुक्तकच्छन्दसा सव्यङ्ग्यं भणति-
**अहं स्वतन्त्र / परं निन्दितुं / यदि वात्मानं स्तोत्र /**
**मम मानसगृध्रं / पोषयितुं मम कायम् / धातुमात्रसंकायम् ।।**
**अहं स्वतन्त्र / परस्य कण्ठे करपत्रं चालयितुं / अर्थः सिध्यतु**
**न वा मदीयः / परस्य मार्गं रोद्धुं / जननेतृत्वं बौद्धुं /**
**बहुमतलब्ध्यै यथाकथञ्चित् / कूटगवीमपि दोग्धुम् ।।"(17)**

३. केशवचन्द्रदाशस्य 'सद्गतिः" कवितायां मुक्तकछन्दसां प्रभावः दृश्यते । यथा-
**"सद्गतिः अहमग्रसर**

**निदिद्रासुवर्त्तमानमिव अतीतस्य स्कन्धे**
**भविष्यमुद्वहन् परित्यक्ता**
**अनुभवो मम विशृंखलता गतिः**
**अस्पष्टप्रतिवादे पुनः स्वार्थक्षयभयम्**
**याञ्चाजडप्रणिपाते मनो व्रणमयम् ।।**[3]

४. फाल्गुनमासि सायंकालस्य कवरीकुसुमस्य सौरभमनुभूय मिलनसमयागमनं सूच्यत इति 'प्रियतमा' कवितायामुदाहरणम् –
**" फाल्गुनस्य सन्ध्या यदा , नमेत क्वचिद् दूरे**
**दिग्वलये , गन्धं घ्रात्वा कवरीपुष्पस्य , प्रियतमे !**
**ज्ञातुं प्रभावित , उपगता मिलनसार वेला**
**प्रस्फुरणं मदीये , दोलयिता च , मे प्रीतिभोज ।।"**(19)

**गजलगीतस्य प्रयोगः**

ऊर्दू-गजल्-गीतप्रभावेण अर्वाचीनसंस्कृतसाहित्ये गजल्गीतस्य प्रयोगो दृश्यते । मथुरानाथशास्त्रिणा 'साहित्यवैभवमित्याख्ये' ग्रन्थे स्वनिर्मित गजलगीतानि प्रस्तुतानि । तदनन्तरं गिरिधरशर्मन् -रामनाथ -वल्लभशास्त्रि-नवरत्न- जगन्नाथपाठक -अभिराजराजेन्द्रमिश्रादिकवयो गजलगीतिमाश्रित्य युगरुच्यिनुसारः काव्यानिरचितवन्तः । साधारणमनुष्यस्य परोपकारितादिसमुददात्ताया भावनायाः सामाजिक- समुपादेयत्वप्रसङ्गे कवेः अभिराजराजेन्द्रमिश्रस्य षोडशमात्का गलज्जलिका प्रणिधान –

**"नाहमस्मि सूर्यो, दीपोऽहम् , मनोराज्यधरणीपोऽहम् ।**
**सिदन्थोरिव न च मे विस्तारः, सर्वसुलभमृदुजल-कूपोहम् ।।**
**चन्दनवनसुरतरुरपि नाहम् ,घनच्छाय- जनपथ -नीपोऽहम् ।**
**अलमिह मम निष्ठा परीक्षया , तनुमपि दास्यामि दिलीपोऽहम्" ।।** (20)

पुष्पा दीक्षितस्य "लोकोऽयम्" कवितायां गजल्-गीतेः प्रयोगो दृश्यते ।
**" जने प्रेमलुप्ते ताटस्थ्यमाबध्नाति लोकोऽयम् ।**
**तटस्थ प्रीतिमाधातुं सयत्नो भाति लोकोऽयम् ।**
**अवैरे सज्जने निष्कारणे वैरायते मूढः,**
**जने दुर्दान्तदौरात्म्ये कुलीन भाति लोकोऽयम् ।।"**(21)

**कव्वालीगीतस्य प्रयोगः**

उर्दुफरासीभाषायां व्यवहृता कव्वालीगीतिः अर्वाचीनसंस्कृतकाव्ये व्यवहारो दृश्यते ।

अभिराज राजेन्द्रमिश्रमहोदयेन विरचितं'मृद्वीका' इति काव्यग्रन्थे परिपोषयति क्वालीफिकेशन –
**“घनान्धकारे बलिदीपिकेव बल्ले चञ्चलचञ्चलेव ।**
**मधु प्रफुल्ला नवमालिकेव प्रतीयते प्रीतिरियं पुराणी । ।”(22)**

**लहरीगीतम्**

खण्डकाव्यस्यान्तरगतं लहरीकाव्यम्। यथा संस्कृतसाहित्ये शङ्कराचार्यस्य 'सौन्दर्यलहरी' ,जगन्नाथस्य 'गङ्गालहरी', 'करुणालहरी', 'लक्ष्यहीन चेति विख्याताः तथैव राधावल्लभो लहरीदशकमिति काव्यसंकलनं रचितवान्।। तस्मिन् काव्यसंग्रहे वसन्तलहरी, निदाघलहरी, प्रावृम्लहरी, धरित्रीदर्शनलहरी, जनतालहरी, रोटियां, नर्मदालहरी, मृत्तिकालहरी, प्रस्थानलहरी चेत्यादयः ।

राधावल्लभत्रिपाठिनः काव्यात्मक पङ्क्तिरेका प्रस्तूयते-
**“लहरीषु मया गीतिर्लिखिता रचिता नूतन-शब्दतरी ।**
**छन्दःसु मया जगती रचयिता कलिता नूतन-भाव-झरी । ।(23)**

**प्रादेशिकछन्दसां संस्कृते प्रयोगः**

लोककविः श्रीकालिप्रसन्नशतपिमहोदयस्य उत्कीलन “कालिजाई” कविताया
ओडिआछन्दो वङ्गलाश्री रागेण संस्कृतेन भावानुवादः । यथा-
**“स्वभावेन नावं वाहय नाविक ! बाला समाप्नोति भयम् ।**
**दुर्गे दुर्गे जनाः प्रतिक्षानिरताः बाला याति श्वश्रालयम् । ।**
**दिवा दशघण्टाकालः समायातः प्रखर आतपः अस्ति ।**
**पञ्चकोशव्याप्त पथ गमनाय समयो न भविष्यति । ।”(24)**

पण्डितश्रीवैकुण्ठविहारीनन्दशर्मा उत्कलीय 'पादुकापूजा' कविताया अनुवाद आषाढशुक्लरागेण गायति । यथा –
**“कैकयी -हृदयममृतसिन्धु-**
**ममन्थन्मन्थरामन्दर-बन्धुः**
**वचो-व्याल-रज्जुबन्धः संवृत्तः**
**स्वार्थ-बिष-वह्निस्ततः सम्भूतः**
**प्रश्वासः प्रखर**
**किमु कुण्डलिप्रचण्डफुत्कारः । ।”(25)**

रामभद्राचार्येण विरचितं “भार्गव” हिन्दीभाषायाः मतगजेन्द्रछन्दसः उदाहरणम् –
**“श्रीरघुनाथ मदीय हृदय**
**जडतां षठतां कुमतिं च विनाशय । ।”(26)**

वङ्गीयकविना कालिपदतर्काचार्येण छन्दःप्रयीगे वैचित्र्य समारोपितम् । गीताञ्जलिप्तिच्छायेति अनुवादकाव्ये संस्कृतछन्दोनियमान् विहाय मुक्तकछन्दसा अनुवदति । यथा-

**“तथापि तत्काव्यरसं कथञ्चिद् वङ्गीयभाषामविदत्सु दित्सुः ।**
**यथावबोधं विदधेऽनुवादं वैश्वेन वृन्दारकवाङ्मयेन ।।”**

**संस्कृतछन्दयोः लक्षणद्वयं सम्मिल्य नूतनछन्दः प्रस्तुतम्**

शास्त्रीयछन्दोधारामतिक्रम्य छन्दसोर्लक्षणं स्वरूपं च एकत्रीकरण नवीनं छन्दो विनिर्मितं दीपकों । यथा-वसन्ततिलक-वंशस्थविलच्छन्दसोः लक्षद्वयं सम्मिल्य पञ्चदशाक्षरान्वितं 'वसन्तस्थविलम्' इति नवीनं छन्दो दीपेन्द्र प्रस्तुतम् । यल्लक्षणम् –**“ज्ञेयं वियुक्ततिलकं स्थविलन्तु रान्तिकम्”** (27)

उदाहरणम्- **“मन्ये वसन्ततिलकं प्रतिभावतां कृते**
**बन्धन वसन्ततिलकं कृतिका कृतेऽपि च ।**
**भाग्ये विदग्धविरसे स्थिर वसन्ततो**
**मह्यं वियुक्ततिलकं विहितं हि वेधसा ।।”**(28)

**एवं प्रकारेण मन्दाक्रान्ता + शार्दूलविक्रीडितम् = मन्दविक्रीडितम्**
**“ मन्दाक्रान्तान्तिममयलगा मन्दं हि विक्रीडितम्”**

उदाहरणम् तावत्- **“ कान्ता गेहे सततरुदिता / दारिद्र्यनिष्पेषिता ।**
**हा हा स्वामित्व विफलपुरुषं / जीवनं यौवनञ्च ।**
**धिक्कार त्वां धिक्कार त्वां विफलपुरुषं / व्यर्थता पतिस्त्वम् ।**
**भाग्यस्येदं परितोष इव मां / मन्दं हि विक्रीडितम् ।।”** (29)

एतेन प्रतीयते छन्दःप्रयोगे कविः स्वतन्त्र स्यात् । अद्यापि कविभिः पारम्परिकछन्दछन्दसा लिखितानि इति दृश्यते ।

प्रो.प्रफुल्लित विरचितं **“The Contemporary Sanskrit Literature”** इति ग्रन्थे आधुनिकशैलीमाश्रित्य ये कवयः संस्कृतसाहित्ये खण्डकाव्यादिनी रचितानि तेषां नामानि यथा-

**मुक्तकशैली – लेखकनामानि रचना**

| | | |
|---|---|---|
| १. | हर्षदेवमाधवः | अलकानन्दा, मृगया, स्वप्नमयपर्वतः, बोपन्ना, कालोऽस्मि ,सुधासिन्धेर्मध्ये, मनसो नैमिपारण्यम् |
| २. | बनमाली बिश्वालः | व्यथा,ऋतुपर्णा ,प्रियतमा ,वेलेन्टाइन –डे -सन्देशः |
| ३. | प्रफुल्लकुमारमिश्रः | चित्रकुरङ्गी, ब्रह्मनाभि ,कोणार्कः ,चित्राङ्गदा |
| ४. | राजेन्द्रमिश्रः | अरण्यानि |
| ५. | रवीन्द्रकुमारपण्डा | प्रतिध्वनिः, शतदलम् वनवल्ली, ऊर्जा |

| | | |
|---|---|---|
| ६. | सुन्दरलाजन् | सुन्दराजन्रचनावली |
| ७. | केशवचन्द्रदाशः | विभावरी |
| ८. | प्रमोदकुमारनायकः | शबरी |
| ९. | सम्पूर्णदत्तमिश्रः | सूक्तियज्ञामृतम् |
| १०. | प्रवीणपाण्ड्या | ज्योतिज्वलनम् |
| ११. | कपिलदेव पाण्डे | काव्यप्रपाणिका |
| १२. | कृपाराम त्रिपाठी | कूटजकुसुमाञ्जलिः |
| १३. | मदनलाल वर्मा | कपिला |
| १४. | प्रवेश साक्सेना | राष्ट्रदेवता |
| १५. | रामकरण शर्मा | सिनीवालिः |

**आधुनिकशैली**

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| १. | केशवचन्द्रदाशः | इशा |
| २. | प्रफुल्लकुमारमिश्रः | तवनिलये |
| ३. | सुवासचन्द्रदाशः | परिचयः |
| 4. | बनमालीबिश्वालः | दारिद्रय |
| 5. | प्रमोदकुमारनायकः | गर्त्तः |

**उपसंहारः**

संस्कृतभाषा वैदिककालादारभ्य अद्यापि भारतवर्षेऽस्मिन् स्वगौरवमावहति। भारतीयानां प्राणस्वरूपाया अस्याः भाषायाः लोकव्यवहारः ईसाईयों पूर्वं जात इति श्रुयते तथापि इयं भाषा अद्यापि केवलं विद्वज्जनव्यवहृता भाषारूपेण परिचिता न तु सर्वमान्यता भवति। भाषायाः उन्नतिः तदा सम्भविष्यति यदा जनेषु कथोपकथनमाध्यमेन प्रचारः प्रसारश्च भविष्यति। भारतीयानां मनसि कथं लोकभाषारूपेण प्रचारः प्रसारश्च भविष्यति तदर्थमभिनवोपायाः अवलम्बनीयाः । अर्वाचीनसंस्कृतसाहित्ये आङ्गिकदृष्ट्या यद्वैप्लविकं परिवर्तनं समदृश्यत , तत्र छन्दसां बहुविचित्रितं प्रयोगकौशलमवेक्ष्य मनो मोदते। तथाहि लक्ष्यते छन्दःशास्त्रीयरीतिमतिक्रम्य उल्लङ्घ्य च लोकधर्मिच्छन्दांसि ।छन्दसामेतेषां विरचनस्य मूलं लक्ष्यं न हि परम्परागतस्य छन्दःशास्त्रस्योल्लङ्घनं चावहेलनं परं प्रत्येकं मानवेन समं संस्कृतस्य सायुज्यविधानम् । वस्तुतो यदा संस्कृतच्छन्दस्सु समकालीनसामाजिकभावानामभिव्यक्तिः सौरभञ्चोपलभ्यते ,तदा मानवः

स्वतः प्रचोदिततया स्वात्मना सह तं संयुनक्ति। सङ्गीतं यदा जनपद -ग्राम -कुलादिस्वजातीयपरम्परानुसारं कण्ठध्वनेवैशिष्ट्यानुसारेण च गीतं भवति, तदा तल्लोकगीतिनाम्ना परिचीयते ।

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# आधुनिकसंस्कृतनाटकेषु लघुकथासु च उपवर्णिता समकालीनसमस्याः - एकं समीक्षात्मकमध्ययनम

प्रसेंजीत मालो*

**सारांशः –**

साहित्यं समाजस्य दर्पणम् अस्ति । समाजस्य वास्तविकरूपं साहित्यस्य दर्पणे उद्भवति । प्राचीनकालात् समाजे घटमानं सर्वं शुभाशुभं साहित्यदर्पणे प्रतिबिम्बितम् अस्ति । जगति कोऽपि समाजः पूर्णतया समस्यारहितः न भवति । समस्यारहितं मानवजीवनं अकल्पनीयम् अस्ति । यथा प्राचीनमध्ययुगीनसमाजेषु विविधाः समस्याः आसन्, तथैव आधुनिकसमाजे अपि विविधाः प्रकाराः समस्याः अवलोकिताः सन्ति । कालानुरूपं आधुनिकसंस्कृतसाहित्ये अपि अन्यप्रान्तीयसाहित्यवत् मानवजीवनस्य समकालीनसमस्यानां वर्णनं प्रत्येकस्मिन् वर्गे कृतम् अस्ति ।

एकविंशतितमे शतके लिखितानाम् आधुनिकसंस्कृतसाहित्यानाम् अधिकांशं कालदर्पणं जातम् । तेषु मूल्यबोधस्य अवक्षयः, उद्योगसमस्या, सामाजिक-राजनैतिक-अर्थनैतिकसमस्याः, दुर्नीतिः, स्वजनपोषणम्, धनीदरिद्रयोः वैषम्यम्, सुरापाने आसक्तिः, व्यक्तिकेन्द्रिता आत्मकेन्द्रिकता च, कर्मकराणाम् आन्दोलनम्, साम्प्रदायिकभावः, जातिगतसमस्याः, यौतुकप्रथा, स्त्रीयातनम्, नारीषु अश्रद्धा, अपसंस्कृतिः, व्याभिचारः, संस्कृतं प्रति विरोधभावश्च इत्यादिविषयाः आधुनिकसंस्कृतनाटकेषु प्रतिफलिताः भवन्ति ।

**कूटशब्दाः –**

आधुनिकनाट्यसाहित्यम्, अर्वाचीनम्, लघुकथाः, समसामयिकसमस्याः, मूल्यबोधस्य अवक्षयः, भेदभावः, राजनीतिः, उद्योगहीनता, नारी, आत्मकेन्द्रिकता, व्याभिचारः, अपसंस्कृतिः ।

**भूमिका –**

पुरातनमूल्यबोधैः सह यदा वयं नूतनं मूल्यबोधं पश्यामः, स आधुनिकतायाः स्पर्शः इति

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मन्तव्यः। साहित्यं समाजस्य दर्पणं भवति। एकविंशशतके विरचितानाम् आधुनिकसंस्कृतसाहित्यानाम् अधिकभागः समाजस्य दर्पणः एव अस्ति। तत्र उद्योगहीनता, सामाजिक-राजनैतिक-आर्थिकसमस्याः, अपनीतिः, धनीदीनयोः भेदभावः, सुरापाने आसक्तिः, व्यक्तिविशेषे आत्मविशेषे च निष्ठुरस्वार्थभावः, कर्मकराणाम् आन्दोलनम्, सन्त्रासवादः, विद्रोहीनामान्दोलनम्, गृहहीनसमस्या, मूल्यबोधस्य अवक्षयः, धार्मिकभेदभावः, पणप्रथा, बाल्यविवाहः, विधवाविवाहः, नारीयातना, शिशुश्रमः, परिवेशदूषणम्, संस्कृतं प्रति विरूपाचरणं च इत्यादिनानाविषयाः आधुनिकसंस्कृतनाटकेषु प्रतिफलिताः भवन्ति। आधुनिकसमाजे प्रचलितमूल्यबोधस्य लोपविषये वर्णनं दृश्यते। समये समये अन्यप्रादेशिकसाहित्यमिव आधुनिकसंस्कृतसाहित्येऽपि मानवानां समस्यानां वर्णनं प्राप्यते। अस्मिन् शोधपत्रे आधुनिकसंस्कृतनाटके वर्णितसमसामयिकसमस्यायाः विषयः आलोचितः भवेत्।

आविश्वे समस्याविहीनः कोऽपि समाजः नास्ति। प्राचीने मध्ययुगीये च समाजे यथा समस्याः आसन्, तथा आधुनिकसमाजे अपि भिन्नाः भिन्नाः समस्याः परिलक्षिताः भवन्ति। दरिद्रप्रधाने देशे उन्नयनशीलदेशे च एकविधसमस्याः भवन्ति। शिल्पोन्नतदेशेषु अपि अन्यविधसमस्याः तिष्ठन्ति। प्रायः समस्यानां प्रधानं कारणं भवति आर्थिकसमस्या दारिद्र्यञ्च। जनबहुलतापि सामाजिकसमस्यां सृजति। अक्षरहीनता कर्ममुखीशिक्षायाः अभावश्च उद्योगहीनतायाः कारणम्। सन्त्रासः मादकासक्तिः दुष्टनीतिश्च सामाजिकशृङ्खलां ध्वंसयति। अपसंस्कृतेः प्रभावात् शिशवः युवकाश्च विपथं गच्छन्ति। विवाहानन्तरं श्वशुरगृहे नानाविधवस्तुप्राप्तिहेतुः वध्वः यातिताः भवन्ति। विषयममुं सामाजिकस्थितिं नाशयति। कृष्णवर्णीयनारीणां दुःस्थितिः अद्यापि विद्यते समाजे। प्राचीनभूस्वामीप्रथायाः लोपे सत्यपि धनीदरिद्रयोः भेदः अद्यापि दृश्यते। शिक्षास्तरः वर्धितश्चेदपि उद्योगहीनताऽपि तेन सह अवर्धत। उद्योगक्षेत्रेषु स्वजनपोषणं प्रचलति। सर्वत्र अपव्यवहारः एव प्रचलति। इत्येते विषयाः आधुनिकसाहित्यकारान् प्रभावयन्ति, ततः संस्कृतसाहित्यग्रन्थेषु विस्तारं गच्छन्ति। अस्मिन् शोधपत्रे आधुनिकसंस्कृतनाटकेषु लघुकथासु च वर्णिताः उपर्युक्तसमस्याः क्रमशः वर्ण्यन्ते।

**मूल्यबोधस्य मानविकतायाश्च अभावः –**

आधुनिकतायाः विश्वायनस्य प्रद्योगिकिविद्यायाश्च प्रसारेण आविश्वे परिवर्तनं संघटितम्। समाजस्य अग्रगत्या सह मूल्यबोधे परिवर्तनम् आगच्छति। मनुष्यजीवनशैल्याम् अपि परिवर्तनं परिलक्ष्यते।

आधुनिकसंस्कृतसाहित्येऽपि मानविकमूल्यबोधस्य अभावः परिदृश्यते।

तारापदभट्टाचार्येण विरचिता 'पट्टकाष्ठिका' कथा स्वार्थपरतायाः, समाजावक्षयस्य, आधुनिकसमाजे मूल्यबोधहीनतायाः च विश्वस्तप्रामाणिकग्रन्थरूपेण उपस्थिता। अत्र पत्नी वङ्गमोहिनी पतिश्च पराणः। पराणस्य मरणकालः समुपस्थितः इति विचिन्त्य पत्नी सुहृदे चरणाय संवादं प्रेषयति। पराणस्य मृत्युं काङ्क्षति सा पत्नी। चेतनाहीनं पतिं दृष्ट्वा वङ्गमोहिनी चिन्तयति सः मृतः इति। पराणः सहसा उत्थाय जलं कदलीफलादिन् च वाञ्छति। तेन पत्नी आशासता अभवत्। ततः विरक्ता आशाहता क्रुद्धा च पत्नी वदति – '**अयं जीवने मां ददाह, मरणेऽपि धक्ष्यति**' पतेः मृत्युः एव कामयते पत्नी। अत्र पतेः मरणे पत्नी दुःखिता न भवति, अपि तु मृत्व्यनन्तरम् अशौचकारणात् यथायथं भोजनं न भवेत् इति धीया पतेः मरणात् पूर्वं झटित्येव भोजनं सम्पाद्यते –

**'अशौचे जाते भोजनं न भविष्यति**
**इति मया तूर्णं तत् समाप्यते'**[1]

पतिपत्न्योः सम्बन्धः अद्यत्वे कियान् कठोरः अस्ति इति अत्र द्रष्टुं शक्यते।

**आत्मकेन्द्रिकता स्वार्थपरता च –**

अयं जगत्संसारः मायामयः। तथापि अहंभावेन ममभावेन च आवृत्तः। स्वार्थभावः हीनभावश्च मनुष्यान् कूपमण्डुके परिवर्तयति। स्वार्थभावेन मनुष्यत्वभावस्य निःशेषः भवति। गुरुजनान् प्रति अश्रद्धाभावः अद्यत्वे युवकेषु दृश्यते। श्रद्धाभावः समाजात् विलुप्तप्रायः। छात्रेषु पारस्परिकसौहार्दाभावं दृष्ट्वा श्रीजीवः न्यायतीर्थः 'दरिद्र-दुर्दैवम्' इति प्रहसनमरचयत्। तत्र दर्शयति छात्रं स्वार्थभावं निजकेन्द्रिकताभावं च जेतुं न शक्यते। सः दर्शयति दारिद्रता दीनता च मनुष्यान् अधोमुखीकरोति। प्रहसनस्य नायकः वक्रेश्वरनामकः एकः भिक्षुकः। भिक्षया प्राप्तम् ओदनं वस्त्रकोटरे गोपयति पुत्राय पत्न्यै च अंशं ददामीति धीया। ततः इदं कार्यं पत्नी ज्ञात्वा तं भीषणं भर्त्सयति। ततः सिद्धदम्पत्योः आशीर्वादेन वरं लभते, पाशानिक्षेपेण अनेकोदनं लभते इति। ततः सः अनेकोदनं लभते, तेन स अन्ये भिक्षुकाः अपि ओदनं प्राप्नुवन्ति। तत्र उच्यते –

**'अन्येऽपि भिक्षुकाः सर्वे प्राप्त-प्रर्याप्त-तण्डुला हसन्ति'**[2]

सः अन्येषां भिक्षुकाणां दारिद्रमोचनं न सहते। उच्यते –

**'पाशकक्षेपः सर्वथा बोद्धव्यः। सर्वेषां तण्डुलागमो मम कर्मफलेन समानो यदि स्यात् तदा वरं मे दारिद्र्यम्'**[3]

अन्येऽपि धनगर्वेण स्पर्धिताः न भवेयुः इति विचिन्त्य कथयति –

**'अन्धः कुष्ठी दरिद्रो वा प्रेतिवेशी वरं भवेत्।**
**समान-धन-गर्वेण स्पर्धमानो हि दःसह।।'**[4]

ततो हिंसया पाशाम् अग्नौ दहति –

**'गृहिणी ! सत्वरं ज्वलय वह्निम्, पाशकास्तत्र नूनं क्षिपामि । अन्यथा न मे शान्तिरस्ति'**[5]

एवं श्रीजीवः स्वार्थपूर्णसमाजस्य रूपं प्रहसनेन प्रदर्शयति ।

**राजनैतिकसमस्याः क्षमतायाः अपव्यवहारश्च –**

प्राचीनराजतन्त्रस्य अवसानानन्तरसमये गनतन्त्रस्य प्रतिष्ठा भवति । गणतन्त्रे प्रतिष्ठिते सत्यपि भोगवादीराजनैतिकनेतारः क्षमतायाः अपव्यवहारेण गणतन्त्रं ध्वंसयति । राजनैतिकनेतृणाम् उद्देश्यं भवति निजस्वार्थसिद्धिः क्षमतायाः अपव्यवहारश्च । एतादृशस्थितेः उल्लेखः दृश्यते आधुनिकनाट्यसाहित्ये । नाट्यकारेण सिद्धेश्वरचट्टोपाध्यायेन 'स्वर्गीय-प्रहसनम्' इति नाटके राजनैतिकनेतृणाम् अपकर्माणि वर्णितानि । पात्राणां नामानि बृहस्पतिः, इन्द्रः, अशोकः, आकवरः च इत्यादिनि स्थापितानि । नेतृणामुद्देश्यं निजस्वार्थसाधनम् । बृहस्पतिः कथयति –

**'स्वार्थरक्षायै स्वार्थसिद्धये वा संघः, संघस्वार्थाय च देशः, देशाय तावत् किं तन्नाहं जाने ।'**[6]

सिद्धेश्वरचट्टोपाध्यायेन 'धरित्रीपति निर्वाचनम्' नाटकेऽस्मिन् आन्तर्जातिकराजनैतिकसमस्याः आलोचिताः । अत्र उपवर्णितो विषयः एवमस्ति – पृथिवी भगवतः विवाहयोग्या कन्या । पृथिवी रूपवती । प्रेमभावमप्रदर्श्यैव तां प्राप्तुं सर्वे उत्सुकाः । केचिच्च उभयं प्रदर्शयति । तां प्राप्तुं सर्वे मल्लयुद्धे प्रवृत्ताः भवन्ति । सभा सुष्ठुरूपेण कदापि परिसमाप्तिः न भवति –

**'धरित्रीपति-निर्वाचन-सभाया आयोजनं प्रचलिततरां सभा तु नानुष्ठिताद्यापि'**[7]

एवं नाट्यकारेण राजनीतेः अन्तर्निहितसत्यम् अन्विष्य लोकसम्मुखे प्रस्तौति ।

भारतवर्षस्य निर्वाचनव्यवस्थां प्रति कटाक्षदृष्टिं प्रदर्शयति सिद्धेश्वरचट्टोपाध्यायः 'अथकिम्' इति नाटके । मतदानपूर्वं नेतृणां मिथ्याप्रतिश्रुतिप्रदानं, साधारणेषु अनीहा, हननञ्च इत्यादिविषयाः नाटके उपस्थापिताः । मनुष्यत्वहीननेतृणां चरित्रं प्रकटयतुम् उच्यते –

**'तदर्थं तु वर्तन्ते तरुणः । ये तावत् शहीदाख्यम् उपाधिं लब्धुकामाः । तत्र तु तन्नामधेयः स्तम्भो वर्तते, तत्र यदि सभा काचिदनुष्ठीयेत तर्हि बहवः शहीदेत्याख्याभाजो भवेयुः ।'**[8]

राधावल्लभत्रिपाठी 'मशकधानी' इति नाटके भोगवादीसमाजस्य नग्नचित्रं प्रकशयति । राजनैतिकनेतृणामाश्रये दोषी दोषमुक्तो भवति । एतत्तु वर्तमानसमाजस्य चित्रमिति । क्षमताभोगिना नेत्रा सह सामान्यचरित्रस्य कथोपकथनं दृश्यते –

**'पुरुष-स्वामिन्, मा अस्मै कुप्यतु । अयं मुख्यमन्त्रिणः श्यालस्य भागिनेयस्य भ्रातृभ्यो वर्तते ।**
**श्रेष्ठी-अत एवायं मम सेवकेषु नियुक्तिं प्राप्तवान् ।'**[9]

**उद्योगाभावः, स्वजनपोषणम्, दुर्नीतिश्च –**

आधुनिककाले उद्योगाभावः दृश्यते। शिक्षितानां कृते उद्योगः न वर्तते। कर्मसंस्थानं प्रतिदिनं क्षीयते। उद्योगाभावे कतिपयकारणानि लक्ष्यन्ते – धनस्याभावः, सर्वकारस्य दूरदृष्टेः अभावः, प्रतिकूलराजनैतिकस्थितिः, स्वजनपोषणं, क्षमतायाः अपव्यवहारः, कर्मसंस्थानस्य अभावश्च। अद्यत्वे राजनैतिकाः निजबलं प्रयुज्य परिचितान् उद्योगे प्रवेशयन्ति। धनं स्वीकृत्य उद्योगं ददाति। 'मशकधानी' इति नाटके राधावल्लभत्रिपाठीना धनीनां भोगीनां च नग्नचित्रं प्रदर्शितम्। अस्मिन् नाटके वयं पश्यामः मुख्यमन्त्रेः श्यालकस्य भागीनेयस्य पितृव्यपुत्रः अयोग्यश्चेदपि उद्यौगं प्राप्नोति। इति राजनैतिकक्षमतायाः स्पष्टम् अपव्यवहारं प्रदर्शयति। पुनः राधावल्लभत्रिपाठिना वायवा इति कथायां विद्यावारिधिच्छात्राणां वायवाप्रदाने आगतसमस्याः उद्धृताः। हरिदत्तशर्मणा विरचितः 'साक्षात्कारीयम्' इति कथायां शैक्षिकदूर्नीतेः उल्लेखः कृतः।

**कर्मकराणां समस्या कर्मकराणाम् आन्दोलनञ्च –**

ऊनविंशशतकस्य द्वितीयार्थे आङ्गलशासकाः विभिन्नशिल्पस्थानं निर्मितवन्तः। तेन कर्मकराणाम् उद्भवः अभवत्। ऊनविंशशतकस्य शेषार्धे कर्मकराणां स्वार्थसिद्धये विभिन्नान्दोलं संघटितम् आसीत्। कर्मकराणां प्राप्तव्यविषयमाधारीकृत्य शिल्पाधिकाराकान् उद्दिश्य आन्दोलं भवति स्म। आद्यत्वेऽपि क्वचित् एतादृशान् आन्दोलनं दृश्यते। इयं समस्या आधुनिकलेखकानां लेखेषु स्थानं लभते। वीरेन्द्रकुमारभट्टाचार्येण विरचिते 'शार्दुलशकटम्' इति प्रकरणे परिवहनसंस्थायाः कर्मकराणां वास्तविकं चित्रं वर्णितम्। नाटकेऽस्मिन् पश्यामः गोष्ठीद्वन्द्वः, कर्मकरनेतृणां कर्मविरतिसिद्धान्तः, आलोचनया कर्मविरतिप्रत्याहारः, कर्मकराणां वास्तविकजीवनचरित्रं, गणेशचन्द्रः आभिनिउस्थानके सर्वेषां मेलनं च चित्रितं दृश्यते। नाटके स्वामीनाम् उत्तमानुत्तमविषयः, समवायसंस्थायाः उद्देश्यम्, चिकित्साव्यवस्था, दूरवाणीव्यवस्था चेत्यादीविषयाणां प्रामाणिकग्रन्थाः। वीरेन्द्रकुमारभट्टाचार्यस्य 'वेष्टनव्यायोगः' इति नाटके वेष्टननामकसमसामयिकसमस्याः प्रतिफलनं दृश्यते। नाट्यकारः अस्यां रचनायां वेष्टनेन कर्मकराणां जयलाभविषयं स्पष्टयति।

**नारीयातना, पणप्रथा, नारीषु अश्रद्धा च –**

तारापदभट्टाचार्येण 'शैवली' इति लघुकथायां शैवली वामना, कृष्णवर्णीया अस्ति। अतः सर्वे नन्दन्ति। पिता कथयति –

**'कृष्णायां निस्तारका अमानिशेव'**[10]

पितुः चिन्तनं यत् कन्यायाः विवाहे वासस्थानस्य विक्रयणं न कर्तव्यं भवेदिति। गोविन्देन सह

तस्याः विवाहः भवति । श्वशुरगृहे सा निर्यातिता भवति । तस्याः प्रार्थना आसीत् आगामिनि जन्मनि उज्वलवर्णं प्राप्नुयाम् । कृष्णवर्णीयानाम् उज्वलवर्णीयानां च भेदाभेदः आधुनिकसमाजेऽपि विद्यते । चिन्ताहरणचक्रवर्तीना 'सुशीला' इति ग्रन्थे एका दुःखपूर्णा कथा वर्णिता। नायिका सुशीला स्वभावेन सुशीला सुशान्ता सुरुचिसम्पन्ना च । सुरापाणे सदा व्यग्रस्य पतेः शारीरिकं मानसिकं च यातनं, श्वश्रोः कठोरवाक्यवाणञ्च तां रागग्रस्तां करोति। शनैः सा मृत्युं प्रप्नोति। श्रीवेणुधरतर्कतीर्थस्य 'वेला' इति लघुकथायां नारीणाम् अपमानस्य लाञ्छनायाश्च वर्णनं प्राप्यते । द्वादशवर्षीयाः पितृमातृहीनायाः वेलायाः विवाहो भवति श्रीकुमारेण सह। निष्ठुरायाः मुखरायाः श्वश्रोः कुटिलतया श्रीकुमारः विश्वसति यत् पत्नी वेला भवति मातृद्वेषिणी । पतिपत्न्योः सुसम्पर्कः क्रमशः नश्यते । वेला किमपि न कथयति तत्र यतो हि सा पितुः वचनं स्मरति –

**'सेविकायाः केवलं सेवायाम् अधिकारः, सुखं दुःखं घृणां लज्जां सर्वमेव विहाय पतिसेवा कर्तव्या.....'**[11]

श्रीजीवन्यायतीर्थः 'विवाहविडम्बनम्' इति नाटके भगिनीं प्रति भ्रातुः दुर्व्यवहारं चित्रयति । रतिकान्तः स्वसहोदरां भृत्यैः सह उषितुं कथयति । रतिकान्तः सहोदराविषये वदति – **'वैधव्य-दाव-दग्धमुखी-श्रृगाली ।'**[12] भगिनीम् अपमानपुरस्सरं कथयति – **' विधवा-मुखदर्शनं यात्राभङ्गाय भवति ।'**[13]

नाट्यकारः राजेन्द्रमिश्रः 'अभीष्टमुपायनम्' इति नाटिकायां विमलनामकचरित्रेण सचेतनं यौतुकं प्रथाविरोधीं प्रीयवादीं च पुरुषं सृष्टवान्। सः अभिभावकानाम् उपदेशम् अश्रुत्वैव यौतकम् अगृहीत्वां विवाहसिद्धान्ते दृढभावेन तिष्ठति । तेन परिवारसदस्येषु अप्रियः भवति । अन्ते कन्यां कथयति – **'तव सद्गुणा एव मे अतुलनीयं यौतुकम् ।'**[14]

तरुणसमाजः एव शक्नोति अपप्रथां निवारयितुम्। हरिदत्तशर्मा 'वधूदहनम्' नाटके प्रदर्शयति यत् – विद्यावारिधिउपाधिप्राप्ताय पुत्राय प्रमीलायाः गृहतः किमपि न ददाति। अतः पितरौ क्षोभं प्रकटयतः – **'वयं तु लुन्ठिताः, वञ्चिताः ।'**[15]

परवर्तीसमये प्रमीला हता भवति। नोदनाथमिश्रः 'कुर्यात् सदा मङ्गलम्' इति नाटके प्रदर्शयति नीरजायाः दुःस्थितिः। सा श्वशुरगृहे अत्याचारिता भवति। ततः मृत्युं प्राप्नोति। राधावल्लभत्रिपाठी 'सोमप्रभम्' इति नाटके प्रदर्शयति यत् श्वशुरगृहे अत्याचारितायाः विमलायाः प्राणं कथं रक्षति तस्याः पञ्चवर्षीया कन्या सोमप्रभा। वीणापाणिपाटनी 'अपराजिता' इति कथायां विजयाचरित्रेण प्रदर्शयति – सा कथं पितुः मातुः च उपेक्षां सहते। सा श्वशुरगृहे सर्वविधप्रतिकूलपरिस्थितौ स्थिरा तिष्ठति। कर्मरताः महिलाः कर्मस्थलं परिवारे च निष्पेषिताः

भवन्ति । 'प्रतिबुद्धा' 'शङ्खनादः' 'वातायन'ञ्च इति कथात्रये पुरुषप्रधाने समाजे यातिताः महिलाः कथम् आत्मप्रतिष्ठां लभते इति उल्लिखति ।

**● विषमेव अमृतम् –**

समाजे बहुविधपुरुषाः परिलक्ष्यते । तेषां स्थितिरपि क्वचित् दुःखदायिका एव । पुरुषाः अपकर्म कुर्वन्ति चेत् समाजे अवहेलिताः भवन्ति तथैव उचितं किमपि करोति चेत् अपि निन्दिताः भवन्ति । तारापदचक्रवर्ती 'विषमप्यमृतम्' इति लघुकथायां तथैव एकं चित्रम् अङ्कयति । अत्र पश्यामः प्रलम्बः सुदीर्घहस्ताभ्यां पादाभ्यां च शुनकं मुषकञ्च ताडयति । मन्दाकिन्या सह तस्य विवाहः सम्पन्नः । प्रलम्बः मन्दाकिनीमपि ताडयति । स्त्रियश्चित्कारं श्रुत्वा प्रतिवेशिनः आगच्छन्ति चेत् तान् उद्दिश्य प्रलम्बः कथयति–

**'भार्याप्रहारे भर्तुरधिकारोऽस्ति'**[16]

ततः रामपण्डितस्य उपदेशं प्राप्य प्रहारं स्थगयति चेत् मन्दाकिनी चिन्तयति अधुना मे स्वामी प्रायः क्लीवः सञ्जातः । एवं विचिन्त्य सा पितृगृहं गच्छति । कियत्समयानन्तरं सा पतिगृहं प्रत्यागच्छति । किन्तु पतिपेम्णि तस्याः अनीहा तदा रामपण्डितः कथयति – **'कुरु-प्रहारम् । भूतानुरुपो बलिः'**[17] । पतेः सकाशात् प्राप्तः प्रहारः एव अमृतमिति सा चिन्तयति । अनेन वयं द्रष्टुं शक्नुमः कदाचित् विषमेव अमृतवत् कार्यं करोति । तारापदचक्रवर्ती अस्यां लघुकथायां तदेव स्पष्टयति ।

**● धनीदरिद्रयोः वैषम्यभावः –**

धनीद्ररिद्रयोः वैषम्यभावः आदिकालादेव प्रचलितः अस्ति । धनीसम्प्रदायः अधिकः धनी भवति । दरिद्रसम्प्रदायः अधिकः दीनः भवति । श्रीजीवन्यायतीर्थः 'क्षुत-क्षेमीयम्' नामकप्रहसने वर्तमानसमाजे धनी-दरिद्रयोः प्रखरवैषम्यम् उररीकरोति । धनीगृहे आयोजितभोजनव्यवस्था अद्भूता एव । निमन्त्रिताः परिचयपत्रं प्रदर्श्य प्रवेष्टुं शक्नोति । धनीगृहे निमन्त्रितदरिद्रपुरुषेणापि निमन्त्रणपत्रं दर्शनीयं भवति । अन्यथा प्रवेशे निषेधः । निमन्त्रणपत्रदर्शनानन्तरं तेषां दरिद्राणां कृते आप्यायनव्यवस्था काचित् भिन्ना । उच्यते – **'ही ही भोः, पश्यतु इतः काष्ठासनश्रेणीम् इतश्चषकपूर्णम् उष्णपानीयम् इतस्ताम्बूलानि इतश्च धूमवर्तिका ।'**[18]

अन्ते नाट्यकारः कथयति – **'अहो स्वतन्त्रराष्ट्रस्य धनिनां खाद्यव्यवस्था'**[19] । अनेन नाटकेन ग्रन्थकर्ता वक्तुम् इच्छति यत् धनीदरिद्रयोः वैषम्यं विस्मृत्य मनुष्येभ्यः सम्माननं देयम् ।

**● साम्प्रदायिभावः भेदाभेदसमस्याश्च –**

आधुनिकसमाजे घृण्यजातिभेदः, वर्णभेदसमस्या, अस्पृश्यता, धर्मेषु भेदाभेदश्च प्रकटितः

भवति । उच्चजातेः मनुष्याः निम्नजातीन् मनुष्यान् शोषयन्ति शासन्ति पीडयन्ति च । ततश्च भवति धर्मीयसाम्प्रदायिकतायाः विभाजननीतिः । विद्वत्पुरुषाः तन्नाशयितुं सदा व्यग्राः । अतः एते विषयाः आधुनिकसाहित्ये स्थानं लभन्ते। हरिदत्तशर्मणः 'द्वेषदंशनम्' इति नाटके मसजिद्-मन्दिरवितर्काधारितं भवति। नाटके साम्प्रदायिकसम्प्रीतये सुशीलासाकिनयोः आकुलप्रार्थना दृश्यते –

**'वयं सर्वे अस्याः दुर्दशाया उत्तरदायिनः। धिगस्माकं व्यवस्थाम्। .... दानवीभूतो मानवो मानवस्य हनने संलग्नः।.....हा नरसंहारो रोद्धव्यः।'**[20]

दुर्गादत्तशास्त्रीणः 'तृणजातकम्' इति नाटके घृण्यजातिसमस्याः परिवेशिताः भवन्ति। रमाकान्तशुक्ला 'पण्डितराजीयम्' इति नाटकं विरचितवान्। तत्र पश्यामः ब्राह्मणः पण्डितः जगन्नाथः विवाहं करोति दिल्लीप्रदेशस्य शाजाहानस्य पालितां कन्यां लवङ्गीम्। समाजस्य नेतृसमूहाः अमुं विवाहं न अङ्गीकुर्वन्ति। ताभ्यां शारीरिकं मानसिकं च यातनं प्रचलति। परिणामतः लवङ्ग्याः मृत्युः भवति। देवर्षि-कलानाथः शास्त्री 'अस्पृश्यताया-रहस्यम्' इति कथायाम् अस्पृश्यतानामकरोगं दूरीकर्तुं प्रयतते। तत्र प्रदर्शयति – प्रवीणः संस्कृतपण्डितः नवयुवकं पाठयितुं न इच्छति असवर्णत्वात्। अनन्तरं सः युवकः वैद्यः भवति। संस्कृतपण्डितस्य जटिलरोगस्य चिकित्सां च करोति। रोगकारणात् सः पण्डितः एव अस्पृश्यः सञ्जातः। अस्पृश्यताविषये महती भ्रान्तिस्तस्य आसीत् इति अवगतवान्। इयं समस्या आधुनिके अपि क्वचित् दृश्यते।

एवं विद्यार्थीषु अपसंस्कृतेः प्रभावः, विज्ञानस्य नैतिकः अनैतिकश्च प्रभावः, निजसंस्कृतं प्रति विरूपभावः, व्यभिचारः, द्विचारिता चेत्यादिविषायाणाम् उल्लेखः आधुनिकसंस्कृतनाटकेषु परिलक्ष्यते।

**उपसंहारः –**

साहित्यं समाजस्य दर्पणत्वात् पुरातनमूल्यबोधेन सह नूतनमूल्यबोधोऽपि प्रतिविम्बते। तत्प्रतिविम्बः आधुनिकतायाः एकविंशशतके विरचितानि आधुनिकसंस्कृतनाटकानि समाजस्य वास्तविकप्रतिविम्बभूतानि भवन्ति। समस्या विहीनसमाजं कल्पितुं अस्माभिः न शक्यते। प्राचीने मध्ययुगे वा यथा समस्याः आसन् तथैव आधुनिकसमाजेऽपि काश्चित् समस्याः परिलक्ष्यन्ते। संस्कृतनाटकेषु वर्ण्यते – **'यदि गतवर्षे स मां मोहिन्या इन्द्रिजालात् न बहिरानेष्यत् ममेदृशः परिणामो नाभविष्यत्।'**[21] इति विद्यार्थेषु अपसंस्कृतेः प्रभावविषये। विज्ञानस्य नैतिकः अनैतिकश्च प्रभावविषये उच्यते –

**'क्रियते चेन्न यन्त्रीय-विज्ञानस्य नियन्त्रणम्।**

**शतवर्षान्तरे पृथ्वी नूनं ध्वस्ता भविष्यति ।।'** इति ।[22]

निजसंस्कृतं प्रति विरूपभावविषये नाट्यकारः कथयति –

**'विताड्यते जनन्यद्य स्वपूत्रैर्निजभूमितः ।**

**दुःखं लज्जा च घृणा वा किमस्माद्भविता क्षितौ ।।'** इति ।[23]

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# भक्तकविदीनकृष्णदासप्रणीतरसकल्लोलस्य संस्कृतसाहित्यदृष्ट्या रसतत्त्वसमीक्षा

- अजित कुमार नायक*

**शोधपत्रसारांशः**

रसं लक्षयितुं मुनिना भरतेन सूत्रमिदं लिखितम्- 'विभावानुभावव्यभिचारि-संयोगाद् रसनिष्पत्तिः' इति। विभावानुभावव्यभिचारि-शब्दानामर्था भरतेन नाट्यशास्त्रे स्वयं प्रतिपादिताः। यल्लोके रत्यादिभावस्य कारणं नायकादि, कार्य कटाक्षादि, सहकारि लज्जादि भवति तदेव काव्ये नाट्ये च प्रकाश्यमानं क्रमेण विभावः, अनुभावः, व्यभिचारी च कथ्यते। एतेषां विभावानुभावव्यभिचारिणां रत्यादिस्थायिभावेन सह संयोगेन श्रृङ्गारादिरसस्य निष्पत्ति भवति।

यथा संस्कृत साहित्ये काव्ये च रसानां महत्वं वर्तते तथा ओडिआसहित्ये अपि। ओडिआसहित्ये कविः दीनकृष्णेन प्रणीतः रसकल्लोल इति महाकाव्यमतीव लोकप्रियः सुप्रसिद्धश्च। तत्र कविना रसानां प्रयोगः अतिचमत्कृतिकरः प्रयोगः कृतः। प्रायशः हास्यविभत्सौ रसौ विहाय सर्वे रसाः प्रयुक्ता अत्र। तेषां विचारोऽत्र संस्कृतसाहित्यदृष्ट्या क्रियते।

**कुञ्जिशब्दाः**

ओडिआसाहित्यम्, रीतियुगम्, भञ्जयुगम्, कविः दीनकृष्णः, दीनकृष्णदासः, भक्तकविः, रसकल्लोलः, रससाहित्य, रसकाव्यम्, कृष्णकाव्यम् नवरसाः, श्रृङ्गारः, करुणः, वीरः, रौद्रः, भयानकः, अद्भुतः, शान्तः, श्रीकृष्णः, श्रीराधा, गोपलीला, कुञ्ज, केलि, गोपी, गोपाङ्गना, कृष्णलीला, मथुरागमनम्, उद्धवः, विरहदशाम्।

**ओडिआसाहित्येतिहासः प्रस्तावना च**

भरतमुनेः नाट्यशास्त्रानुसारेण प्रायशः द्विसहस्रवर्षेभ्यः प्रागोडिआसहित्यस्य उड्रभाषारूपेण विकशिताऽभवत्।[1] सम्राजः अशोकस्य शिलालेखेभ्यः तथा च त्रिकलिङ्गाधिपतिमहामेघवाहन-ऐरस्य खारवेलस्य हस्तिगुहादिलेखेभ्यः अस्य प्रमाणं प्राप्यते। अनन्तरमियं भाषा वौद्धभिक्षुकाणां चर्यागीतिभिः विकाशोऽभवत्। किन्तु पञ्चदशशताब्दात्

*विद्यावारिधिः, शोधच्छात्रः, स्नातकोत्तरसाहित्यविभाग, श्रीजगन्नाथसंस्कृतविश्वविद्यालयः, श्रीविहारः, पुरी, ओडिशा

वीरश्रीगजपतिगौडेश्वरनवकोटिकर्णाटोत्कलवर्गेश्वर-वीराधिवीरवरसङ्ग्रामेसहस्रवाहुभूतभैरवप्रवलप्रराक्रमिश्रीश्रीकपिलेन्द्रदेवमहाराजस्य पृष्ठपोषकतया शुद्रमुनिसारलादासः ओडिआलिखितसाहित्यस्य सूत्रपातमकरोत् ।[2] भारतस्य विविधप्रादेशिकसाहित्यस्य उन्मेषविकाशकाले च मौलिकसाहित्यरचनापेक्षया कविगणाः संस्कृतसाहित्यस्य अनुसरणमनुवादञ्च कुर्वन्ति स्म । तद्वद् भगवता वादरायणेन प्रणीतमहाभारतस्यानुवादः सारलादासेनापि कृतः । विलङ्कारामायणं एवञ्चान्ये बहवो ग्रन्थाः तेन विरचिताः । तत्साहित्यिककालं सारलायुगमिति ओडिआभाषेतिहासकाराः वदन्ति ।[3]

परवर्त्तिनि काले इयं परम्परा पञ्चसखैः अग्रे प्रसारिता। बलरामदास- अतिबडिजगन्नाथदास- अच्युतानन्ददास- शिशुअनन्तदास- यशोवन्तदासा एते पञ्चसखाः संस्कृतसाहित्यस्यानुकरणेन जगमोहनरामायण- ओडिआभागवत- लक्ष्मीपुराण- भविष्यमालिका- प्रेमभक्तिब्रह्मगीता-हेतुउदयभागवत-इत्यादयः संस्कृतभाषया ओडिआभाषया च बहवो ग्रन्थाः प्रणीताः । ओडिआसाहित्ये एतेषां कालः षोडशशताब्दस्य मध्यभागः पञ्चसखयुगमिति प्रसिद्धः ।[4]

परवर्त्तिमध्ययुगीय- ओडिआसाहित्यस्य युगक्रमेण पञ्चसखयुगादनन्तरं रीतियुगस्याभ्युदयोऽभवत्। सप्तदशशताब्दस्य मध्यभागात् उनाविंशशताब्देः मध्यभागं प्रायशः द्विशतवर्षं यावत् रीतियुगं बलवदासीत् ।[5] अस्य साहित्यिकयुगस्य नामान्तरमासीदालङ्कारिकयुगमिति । अस्य युगस्य प्रख्यातकविरासीत् कविसम्राट-उपेन्द्रभञ्जः । अतः अन्ये केचन समालोचका भञ्जयुगमिति कथयन्ति समयममूम् । आलोच्यकविः दीनकृष्णदासः अमुष्य कालस्य सुप्रसिद्धो लोकप्रियश्च कविरासीत् ।

**कवेः परिचयः –**

कालिदासभारविमाघश्रीहर्षाः संस्कृतसाहित्ये प्रसिद्धाः कवयः सन्ति । एतैः कविभिः स्वकाव्येषु नाटकेषु च अलङ्काररीतिगुणरसाः च सफलतया प्रयुक्ताः । उत्कलीयकवि-उपेन्द्रभञ्जः अपि संस्कृतसाहित्येन अतीव अनुप्राणितः भूत्वा उत्कलीयसाहित्यं संस्कृतसाहित्यस्य समस्कन्धीकर्त्तुमोडिआभाषायामनेकानि उच्चगुणवत्त्वानि काव्यानि व्यरचयत् ।

निःसन्देहः यत् "भञ्जयुगम्" ओडिआसाहित्यस्य स्वर्णयुगमासीत् । अस्मिन्युग एतेषां कवीनां भूमिका महत्त्वपूर्णा आसीत्, त्रयः प्रमुखाः कवयः यथा - कविसम्राट-उपेन्द्रभञ्जः, भक्तकविदीनकृष्णदासः, विदग्धकवि- अभिमन्युसामन्तसिंहारः च उत्कलीयसाहित्ये नित्यं स्मर्यन्ते। उपेन्द्रभञ्जः त्रिषु महत्सु कविषु श्रेष्ठः आसीत् । स कविदीनकृष्णाभिमन्य्वोः काव्यगुरुरासीत् । त्रयः कवयः प्रायः समकालिकाः आसन् । उपेन्द्रः अलङ्कारशब्दयोः,

दीनकृष्णः रसस्य, अभिमन्युः भक्तिप्रेम्णोः कविरासीत् ।[6]

संस्कृतसाहित्ये उपमालङ्कारप्रयोगे कालिदासः महाद्रुमो इव । संस्कृतसाहित्यस्य प्रमुखेषु कविषु अन्यतमस्य दण्डिनः साहित्यसृष्टिः पदलालित्येन समृद्धा । यथा संस्कृतसहित्ये प्रचलितोऽस्ति -

**उपमा कालिदासस्य भारवेरर्थगौरवम् ।**
**दण्डिनः पदलालित्यं माघे सन्ति त्रयो गुणाः ॥**

तथैव ओडिआसाहित्ये महाकविकालिदासस्य प्रभावः कविसम्राट-उपेन्द्रे, दण्डिनः प्रभावः कविदीनकृष्णे च दृश्यते । अत आलोचकाः कदाचित् उपेन्द्रभञ्जदीनकृष्णाभिमन्यून् क्रमेण कालिदासदण्डिमाघैः सह तुलनां कुर्वन्ति । तद्यथा –

**उपमा भञ्जवीरस्य तस्यापि चार्थगौरवम् ।**
**कल्लोले पदलालित्यं सन्ति चिन्तामणौ त्रयः ॥[7]**

भञ्जः 'व' आद्यानुप्रासेण 'वैदेहीशविलाशः' 'स' आद्यानुप्रासेण 'सुभद्रापरिणयः' 'क' आद्यानुप्रासेण 'कलाकौतुकः' प्रणीतवान् । स्वीयकाव्यगुरुणा प्रभावितः कविदीनकृष्णः 'क' आद्यानुप्रासेण 'रसकल्लोलस्य' रचनाऽकारि ।

कवि-उपेन्द्रः राजपरिवारस्यासीत् । अभिमन्युरपि उच्चकुलसम्भूतसामन्तसिंहारवंशस्य दायादः । दीनकृष्ण एवः सामान्यकविरासीत् । विनयशीलः, सरलः, निर्भीकः, धार्मिकः च । साधारणमनुष्य इव दीनकृष्णो दरिद्र आसीत् । अभिमन्यूपेन्द्रयोः जन्म-बाल्यशिक्षा-विवाहविषये विशेषतथ्यानि वयं प्राप्नुमः परन्तु दीनकृष्णस्य जीवनवृत्तान्तविषयस्था सुचना कोऽपि कदापि न प्राप्ता ।

कवेरनुमानिककालः ख्री.अ: १६८६-१७१३ ।[8] एषः पुरीनिवासी । कविना दीनकृष्णेन प्रायशः द्वादशग्रन्थाः प्रणीताः । तेषु षडेव ग्रन्थाः प्रकाशिता जनैरादृताश्च । इतरे सर्वे अप्रकशिताः ।[9]

**रसकल्लोले रसानां विचारः –**

रसं लक्षयितुं मुनिना भरतेन सूत्रमिदं लिखितम्- 'विभावानुभावव्यभिचारिसंयोगाद् रसनिष्पत्तिः' इति । विभावानुभावव्यभिचारिशब्दानामर्था भरतेन नाट्यशास्त्रे स्वयं प्रतिपादिताः । तत्र 'विभावः परदर्शनम्' इति पञ्चविंशेऽध्याये विभावस्य स्वरूपमुक्तम् । अनेन प्रतिपादितं यत् रत्यादिरूपस्य सुखादेर्जनकम् आत्मनो भिन्नस्य वस्तुनो ज्ञानं वर्तते तदेव विभाव उच्यते । तस्य ज्ञानस्य जनको विषयीभूतो नायकादिरपि विभाव इति वक्तुं शक्यते । सप्तमाध्याये विभावपदार्थः

'विभावो विज्ञानार्थः । विभावः कारणं निमित्तं हेतुरिति पर्यायाः । विभाव्यन्तेऽनेन वागङ्गसत्त्वाभिनया इति विभावः' इत्यभिहितः । वाचिका रोमाञ्चादयः सात्त्विकाश्चाभिनया येन विशेषरूपैर्न भाव्यन्ते बोध्यन्ते स नायकादिर्विभाव उच्यते । रोमाञ्चो रत्याऽपि भवति भयेनापि च । तत्र यदि नायको नायिका वा भवति तदा रोमाञ्चो रतिजन्यः, यदा तु व्याघ्रो भवति तदा भयजन्य इति विशेषरूपेण निश्चयो नायकव्याघ्रादिविभावेनैव कर्तुं शक्यते । अतो नायकादिर्विभाव उच्यते । रत्यादेः कारणं नायकादिर्भवतीति स्थायिभावस्य कारणमनुभावस्य विशेषरूपेण निश्चायकश्च नायकादिर्विभाव उच्यते । रत्यादेर्भावस्य कटाक्षादिरूपस्य कार्यस्य ज्ञानं रत्यादेरनुभवस्य कारणत्वेनाऽनुभाव उच्यते, अनेन हि विभावजन्योऽर्थो ज्ञाप्यत इति 'विभावेनाहृतं कार्यमनुभावेन नीयते' इति वचनेन सूचितम् । एवं तादृशज्ञानस्य विषयो रत्यादिकार्यमपि अनुभाव उच्यते । रत्यादिभावानामनुभवस्य कारणत्वेनानुभाव इति सार्थकं नाम वर्तते । आत्मनि विश्रान्ता रत्यादिलक्षणसुखदुःखरूपा ज्ञानम् भाव उच्यत इति आत्मानुभवनं भावः' इति वचनेन भरतेन सूचितम् । पञ्चविंशेऽध्याये विभावादिविषयेऽभिनवभारत्याम् 'आत्मविश्रान्तं यदनुभवनं सुखदुःखसंविद्रूपं स भाव इत्यर्थः, आत्मगहणाद् घटाद्यनुभवनं न भाव इत्युक्तं भवति... यजु व्यतिरिक्तवस्तुज्ञानं तत्सर्व सुखादिजनकत्वाद्विभावः ।' इति सूचितम् । एकोनपञ्चाशति भावेषु वर्तमानाः त्रयस्त्रिंशद् निर्वेदादयो व्यभिचारिण उच्यन्ते, यत एते स्थायिभावम् अभितो विशेषेण चरन्ति ।

अनेन निष्कर्षतो वक्तुं शक्यते यल्लोके रत्यादिभावस्य कारणं नायकादि, कार्य कटाक्षादि, सहकारि लज्जादि भवति तदेव काव्ये नाट्ये च प्रकाश्यमानं क्रमेण विभावः, अनुभावः, व्यभिचारी च कथ्यते। भट्टलोल्लटादीनां मते तु कारण- कार्य- सहकारीण्येव विभावानुभावव्यभिचारिशब्दानामर्थाः सन्तीति प्रतिभाति, किन्तु तेषां पक्षो न सिद्धान्तः । एतेषां विभावानुभावव्यभिचारिणां रत्यादिस्थायिभावेन सह संयोगेन शृङ्गारादिरसस्य निष्पत्तिस्तथा भवति यथा गुडादिभिः चिञ्चादिभिर्गोधूमचूर्णाजलादिभिश्च परस्परसंयोगेन लोके षाडवनामकस्य रसस्य निष्पत्तिर्भवति । भरतकृतस्य रससूत्रस्यायमेव विवक्षितोऽर्थः ।

'वाक्य रसात्मकं काव्यं' - विश्वनाथकविराजप्रणीतसाहित्यदर्पणस्य कारिकैषा रसकल्लोले प्रत्यक्षीभवति । रसोत्कृष्टतां बोधयितुं कविना काव्यस्य नाम 'रसकल्लोल' इति कृतमस्ति । शृङ्गारकरुणौ काव्यस्यास्य अङ्गीरसौ । यद्यपि कविः दीनकृष्णः काव्ये शृङ्गाररसस्य प्रयोगः प्रमुखतया अकरोत् तथापि तस्मिन् अन्यरसानां सफलप्रयोगो दृश्यते ।

अथ शृङ्गाररस- कामोद्रेकार्थेषु शृङ्गरुढित्वेन व्यवह्रियन्ते आलङ्कारिकैः । अतः शृङ्गस्य आगमनः (आरः) शृङ्गारः भवति ।[10] रति स्थायीभावः । विष्णुः देवता । श्यामवर्णः । शृङ्गारः

सम्भोगविप्रलम्भभेदेन द्विधा। अत्रालम्बननायकः श्रीकृष्णः, श्रीराधा-गोपाङ्गनाः सर्वाः नायिकाश्च। अथ सम्भोगशृङ्गारे कुञ्जवनं, कुटीरं, पुष्पशाय्याः, क्रौञ्चस्वरादयः उद्दीपनविभावः। श्रीराधाकृष्णयोः कुञ्जकेली अतीव भावुकरूपेण मधुपूर्णा अस्ति। श्रीकृष्णः कुञ्जकुटीरे पुष्पशय्यायां श्रीराधया सह क्रीडति । तत्क्रीडां कन्दर्पस्य रतिना सह तुलनां कृत्वा कथयति कवि “कियत् वा शोभनं, शब्दैः न वर्णयितुं शक्यते” ।[11] पुनः श्रीकृष्णेन विहितं श्रीराधायाः मनसि प्रेमजागरणस्य विषयः कविना वर्णितोऽस्ति। कन्दर्पः तौ कुञ्जवने कौतुकं द्रष्टुं स्थापयति स्म। अतः कोऽपि कुत्रापि गन्तुं न शक्नोति। तौ मत्तौ अपि सततं क्रीडां कुरुतः। एतादृशं असाधारणं घटनं केनापि न दृष्टम्। हस्ते हस्तं, वक्षसि वक्षःस्थलं संस्थाप्यालिङ्ग्य श्रीराधाया हृदये प्रेमभावमुत्पन्नमकरोत्। तं करुणदृष्टिभिः पश्यन् श्रीकृष्णः करुणस्वरेण चाटुकारिवचनानि उक्तवान्।[12]

एतत्तु सम्भोगः शृङ्गार आसीत्। कवेः विप्रलम्भशृङ्गारः अपि विरहस्याभिव्यक्तिं कर्तुं सक्रिय आसीत्। यथा श्रीकृष्णं विना श्रीराधा आतुरा तथैव उद्विग्नो श्रीराधामपश्यन् श्रीकृष्णः। श्रीराधा स्वस्य मनसि निगूढां प्रेमभावनां स्वसख्याः समक्षं प्रकाशयति। भय-चिन्ता-उत्कण्ठा,अभिसार-विरहैः पूर्णतां प्राप्ता श्रीराधाकृष्णयोः प्रेम । श्रीराधाया आत्मा हृदयश्च कृष्णप्रेम्णा उत्फुल्लितः। तदनुसारं श्रीकृष्णोऽपि श्रीराधायाः प्रेम्णि मत्तः। श्रीकृष्णस्य विरहदुःखानां वर्णयन् कविः लिखति- किशोरीराधायाः विरहेण श्रीकृष्णस्य शरीरः कृष्णपक्षस्य चन्द्र इव क्षीणः अभवत्। शुक इव स राधानाम अरटत्। स गृहं कारागारमिवेति मन्यते स्म। केलीक्रीडा स्थाने अलोटत्। श्रीकृष्णस्य शरीरे कामानलं बलवत्तरं जातम्। शीतचिकित्सा इत्यादीनि सर्वाणि प्रयत्नानि व्यर्थो अभवत्। अपि तु तापं अवर्धत। पद्मनेत्रः श्रीकृष्णः तां पीडां असह्यामिति विचिन्त्य अवदत्- हे राधे, मां त्राहि ।[13]

त्रेतायुगे कपयः श्रीरामचन्द्रस्य भक्ता आसन्। द्वापरयुगे गोप्यः श्रीकृष्णस्य भक्ताः प्रेयस्याश्चासन्। कृष्णे भक्तिः प्रेम चात्यलौकिकौ। अस्य प्रेममार्गस्य पथिकाः आसन् गोप्यः। गोप्यः श्रीकृष्णस्य प्रेम्णा उन्मत्ताः । यदा कृष्णस्य वेणुस्वनं शृण्वन्ति गोप्यः तदा गृहे स्थातुं न शक्नुवन्ति। श्रीकृष्णोऽपि गोपीनां प्रेम्णा विभोरः। उपहासेन श्रीकृष्णः कामपि गोपीं वदति - उन्नतौ वक्षोजौ ते हरति मे प्राणम् । एवं श्रीकृष्णस्य वचनं श्रुत्वा गोपीः प्रत्युवाच यस्य यः धर्मः यदि स तन्न करोति तर्हि तस्य अधर्मो भवति। पुनः श्रीकृष्णः कथयति अन्यामेकां गोपीं - अतीवक्षीणः ते कटिः। मेरुपर्वतादपि गुरुतरौ स्तः ते वक्षोजौ। तव गतिः गजराज इव, को वा त्वां भीरुः वक्ष्यति। श्रीकृष्णस्य वचनं श्रुत्वा पद्मनेत्री गोपी उवाच - हे हरि! कदापि लतायै निजफलं भारं भवति वा? त्वं पर्वतं हस्तेन अधारयः, तत् किं न विचित्रम्? हे पद्मनेत्र! कथमेवं वदसि ?[14]

कस्याश्चित् वक्षसि मोतीं दृष्ट्वा श्रीकृष्णः कथयति- रे प्राणधन! कर्णेषु यत् श्रुतं तत् पयोधरं

नाम, तदिदानीं अन्यथा पश्यामि । रे कमले! किमर्थं क्षीरं त्यजति? एतत् दृष्ट्वा महता हर्षेण कामदेवः मम हृदयं विदारयति । कस्याश्चित् जानुदेशं दृष्ट्वा श्रीकृष्णः कथयति रे सखि! किं मया चित्रं दृष्टम्! गजशुण्ड इव वृक्षाणां नाशं जानामि । रे कमले! इदानीं प्रत्यक्षतया दृष्टवान् - मत्तगजः इव मनः तव तरुणोरु इव रम्भावृक्षं बन्धनं करोति ।[15]

कुत्रचित् कविरेवं वर्णयति । यथा - काञ्चन गोपीं च कुञ्जं नयति, रात्रौ कस्याश्चित् गृहे शेते । कस्याः स्तनौ हस्तौ धरति कस्या गोप्याः मुखं चुम्बति । श्रीकृष्णः पुनः चोर इव कस्याश्चित् कटिभागे वसनं विमोचयति । यथा आलीः पुष्पे अविरामं सञ्चरति तथा श्रीकृष्णः गोपपुरे गोपीभिः सह क्रीडति ।[16]

रात्रौ च कापि गोपी एकाकिनी इति ज्ञात्वा कन्दर्पः पुष्पशरेण हृदयं अविदारयत् । हृदये कृष्णे आगते गोपीनां वस्त्रं विमुक्तं । हस्तकङ्कणं हारं च अरद्यत । कापि गोपी उज्ज्वलरात्रिं दृष्ट्वा कामेन मत्तः अभवत् । कियत् आनन्देन मनसि रतिमकरोत् ।[17] पुनः कविः लिखति गोपीकृष्णौ विना प्रेमभावं को वा ज्ञास्यति? उभौ अपि प्रेम्णा स्तः ।[18] एतादृशी काव्ये बहुषु स्थलेषु गोपीनां प्रेम-विकार-मिलन-वियोग-विरहेत्यादीनि इत्यादयः दृश्यानि विवृतानि सन्ति, तस्मिन् च शृङ्गाररसस्य अद्वितीयदृष्टिः द्रष्टुं शक्यते ।

अधुना करुणरसं विचार्यते । शोकः स्थायिभावः । कपोतवर्णः । यमो देवता । करुणरसः सर्वान् आकर्षयति । विरहः हृदयं प्रकाशयति । येन मनसि शोकं उत्पद्यते तत्र करुणरस उत्पद्यते । इष्टनाशादनिष्टाप्तेः करुणाख्योरसो भवेदिति साहित्यदर्पणकारः ।[19] अत्र सर्वासां गोपीनां इष्टः श्रीकृष्ण एव । सम्पूर्णः षड्विंशच्छान्दः करुणरसेन पूर्णाः सन्ति । अत्र यद्यपि श्रीकृष्णस्य मृत्युः न अभवत् किन्तु मथुरागमनात्परं पुनः प्रत्यागमनमपि नास्ति । अतो गोप्यः श्रीकृष्णः मथुरां यास्यतीति ज्ञात्वा व्यथिता भूत्वा चिन्तयन्ति रुदन्तिश्च ।[20] श्रीकृष्णस्य रथः अदृष्टे जाते सर्वाः गोप्यः स्वेष्टं स्मृत्वा क्रन्दन्ति हे नाथ! किमर्थमस्मान् अनाथं कृत्वा अगच्छः त्वम् ।[21] श्रीकृष्णस्य मथुरागमनानन्तरं गोपीनां दुर्दशाचित्रं चतुर्त्रिंशत्तमे छान्दे वर्णितमस्ति । उद्धवः श्रीकृष्णाय गोपाङ्गनानां विरहदशां निवेदयति ।[22]

यद्यपि काव्यस्यास्याङ्गीरसः शृङ्गारः तथापि कवेः लेखनीतः रौद्ररसोऽपि अतीव निर्दोषतया वर्णितोऽस्ति । रौद्रस्य स्थायिभावः क्रोधः । रक्तवर्णः । रुद्रः देवता । अस्य रसस्यालम्बनारयः तस्य चेष्टादयः उद्दीपन विभावश्च । श्रीकृष्णस्य जन्मकालवर्णनासमये कंसस्य कोपपुर्णादेशः कविना चित्रितोऽस्ति । कंसः क्रुद्धः सन् देवकीमवदत् - तव गर्भे जातः बालकः मम शत्रुः । तं सद्यः मम समीपमानायताम् । देवा अवदन् यत् देवक्याः अष्टमगर्भस्य बालकोऽवश्यमेव मम प्राणान् हरिष्यति । अहं तं हनिष्यामि । शत्रुमुपेक्षा न बुद्धिमतः कार्यम् ।[23] श्रीकृष्णं दृष्ट्वा

गजरक्षकः क्रोधेन कम्पते । स भयंकरं मुखं कृत्वा श्रीकृष्णस्य पुरतः गजं नीतवान् । श्रीकृष्णं क्रोधेन दंशयितुं प्रारभत गजः । यथा सर्पः नकुलात् आत्मनः रक्षति तथैव श्रीकृष्णः हस्तिदंष्ट्राभ्यः आत्मनं रक्षितुं विचित्ररूपेण अचलत् ।[24]

वीररसोऽत्र अतीव चमत्कारेण कविना प्रतिपादितः। उत्साहः अस्य स्थायिभावः। महेन्द्रः देवता । हेमवर्णः । विजेतव्यादय आलम्बन । प्रतिरोधचेष्टा उद्दीपनविभावः । अत्र कंसंस्य कारागारे श्रीकृष्णस्य जन्मसमयस्य वर्णनावसरे वीररूपेण चित्रितवान् श्रीकृष्णं कविः । शङ्खचक्रे हस्ते धृत्वा कंसं प्रति क्रोधं प्रकटितवान् । बाल्यकालादेव तस्मिन् वीरत्वभाव आसीत् । कण्ठे तस्य कौस्तुभमणिः चन्द्रकान्तिं निन्दितवान्। पापस्य अन्धकारमनाशयत्। तस्य कटिदेशे पीतवर्णवस्त्र । कृष्णमेघस्य वक्षसि विद्युज्ज्वला इव सुन्दरम् ।[25]

कविः स्वकाव्ये भयरसं एतादृशं प्रयुक्तवान् यत् पाठकः स्वयमेव तत् प्रत्यक्षीकर्त्तुं शक्नोति । अस्य स्थायिभावः भयः । कालः देवता । कृष्णवर्णः । एषः स्त्रीनीच प्रकृतिराश्रितः । अत्र कविना कालियदलनविषये वर्णितम् । कुञ्जविहारी श्रीकृष्णः गोपपुरे विहारमकरोत् । एतस्मिन् समये कंसस्यादेशः नन्दराजं प्रति पद्मशतकं प्रेषयितुम्। कंसस्यादेशं प्राप्य नन्दो भीतोऽभवत्। कः कमलपुष्पाणि चेतुं गमिष्यति ? इति श्रुत्वा कृष्णः भयं परित्यज्य पुष्पाणि चेतुं प्रवृत्तः । न कश्चित् कालिन्दीसरोवरं प्रवेष्टुं शक्नोति स्म कालियभयात् । परन्तु कृष्णः सुखेन सरसि प्रविवेश यथा नटी रङ्गमञ्चं प्रविशति ।[26]

कविः स्वकल्पितघटनानां वर्णनं कृत्वा सुन्दरकाव्यरूपं ददाति । तस्मिन् बहव आश्चर्याः सन्ति । अत्र कविः दीनकृष्णोऽद्भुतरूपेण स्वस्य अद्भुतं काव्यं विरचितवान् । विचित्रमाश्चर्यं विषयं विवर्ण्य स्वस्य काव्ये अद्भुतरसं विन्यस्तं कृतवान् । तस्य स्थायिभावः विस्मयः । गन्धर्वः देवता । पीतवर्णः । अत्र कविः स्वकाव्यं कवित्वञ्च मेघजलयोरभेदं कल्पयति । वृष्टिं मेघं विना न गगने इन्द्रधनुः दृश्यते । अत्र काव्यरसमास्वदयितुं विद्वन्मन आवश्यकम् । अत्र पण्डितानां मनः मेघः, काव्ये सौन्दर्यं भवति इन्द्रधनुः । सामजिका एवं विचारयन्तु यत् कवित्वं वृष्टिजलञ्च समानमेव ।[27]

रसकल्लोले कविना दीनकृष्णेन रसानां संयोजनं परिपूर्णतया सम्पादितम् ।

**सन्दर्भसूची**


1. ओडिआ भाषा व्याकरण सौरभ- पण्डित चन्द्रशेखर पति, पुटाङ्कः.६
2. ओडिआ साहित्यर इतिहास- डा.सुरेन्द्रकुमार महारणा
3. ओडिआ साहित्यर इतिहास- डा. प्रेमानन्द महापात्र

4. ओडिआ साहित्यर इतिहास- डा. प्रेमानन्द महापात्र
5. ओडिआ साहित्यर इतिहास- डा. प्रेमानन्द महापात्र
6. रसकल्लोल, सम्पादना- डा. सुरेन्द्रनाथ पाणिग्राही
7. उत्कल साहित्य- समीक्षकः मृत्युञ्जयरथः
8. ओडिआ साहित्यर इतिहास- डा. मयाधर मानसिंह
9. ओडिआ साहित्यर इतिहास- डा. मयाधर मानसिंह
10. श्रृङ्गं हि मन्मथोद्भेदस्तदागमनहेतुकः । उत्तमप्रकृतिप्रायो रसः श्रृङ्गार इष्यते ॥१८३ ॥
चन्द्रचन्दनरोलम्बरुताद्युद्दीपनं मतम् । भ्रूविक्षेपकटाक्षादिरनुभावः प्रकीर्तितः ॥१८५ ॥
त्यक्त्वौग्र्यमरणालस्यजुगुप्सा व्यभिचारिणः । स्थायिभावो रतिः श्यामवर्णोऽयं विष्णुदैवतः ॥ (साहित्यदर्पणे)
11. कुञ्जकुटीरे फुलशेज उपरे ।
केलि करन्ति कान्ता कान्त सङ्गरे ये ।
केहि नोहे बचन से काल शोभा ।
केते अबा कन्दर्प केलति प्रभा ये ।१ । (विंशतिछान्द)
12. कन्दर्प कउतुकी रखिछि नेइ, केहि काहिँकि आउ न पारे याइ ये ।
क्रीडन्ति निरन्तरे सम्मत होइ, काहिँ ए अपूरब देखिला नाहीँ ये ।४ ।
कररे कर उरे उर लगाइ, कान्ता अङ्गरे मनमथ लगाइ ये ।
कृपालोल लोचने, देइ लोचन, करन्ति क्रौञ्चस्वरे चाटुबचन ये ।५ । (विंशतिछान्द)
13. किशोरी रतन राधा बिरहे कन्दर्प बाधा पाइबारु अतिशय करि ।
कलाकर कलाप्राये कृशाकु भजिला काये कीरपाठ प्राये कान्तानामधरि से ।
कञ्जनेत्र! कारा सम सदन मणन्ति ।
केलि कउतुक खेलरे गणन्ति ।१ ।
काम अनल प्रवल करे मलय अनिल कले शीत उपचार तहिँ ।
कोटिए गुण तपत कहुँ कहुँ होए जात जल देले येह्वे शामुककु दहि से ।
कञ्जनेत्र! कष्टे कष्टे सहन्ति से वाधा ।
क्रोध करि बोलन्ति उद्धर राधा से ।२ । **(एकत्रिंशच्छान्द)**
14. केउँ गोपिकि अनाइ परिहास करि । कुचकुम्भे जीबन त नेउअछ हरि ।
कहइ कुरङ्ग दशा याहार ये कर्म । कले से ताहार धर्म नकले अधर्म ।१३ ।
काहाकु वोलन्ति तोर कटि अतिसरु । कुच तो मेरु पर्वतठारु अति गुरु ।

करीवर प्राये एथि गमन करु । केउँ लोक एथितोते बोलुथाइ भीरु ।१४ ।

कुबलयदृशी हसि बोलइ हे हरि । केतेबेले फलकि लताकु होए भारी ।

करे धइल पर्वत नोहिला से चित्र । कहुथाअ किकरि कथा हे पद्मनेत्र ।१५ । **(सप्तमच्छान्द)**

15. काच कुचशिर देशे मोतिहार देखि बोलन्ति प्राणधन ।

कर्णे शुणुथिलि पयोधर बोलि एबे त होइला आन ।

कमला, किम्पा ए पयकु छाडुछि ।

कलाँरु दर्शन होइ सुप्रसन्न काम मो हुदकु ताडुछि ।१३ ।

काहा जानु चाहिँ बोलन्तिरे सहि कि चित्र देखिली ए तोर ।

करीकर वृक्ष करइ बिनाश ए कथा होइछि गोचर ।

कमला, एबे देखिला मुँ प्रत्यक्षे ।

करुअछु मनहस्तीकि बन्धन जानु तरुण रम्भा वृक्षे ।१४ । **(अष्टमच्छान्द)**

16. कउँ गोपीङ्कि कुञ्जङ्कु निअन्ति । काहा मन्दिरे रात्रिरे शुअन्ति ॥८९ ॥

काहा कुच करन्ति अबलम्ब । काहा बदने देउथान्ति चुम्ब ॥९० ॥

काहा नीबी चोररूपे फिटान्ति । काहाठारे अर्द्धचन्द्र दिअन्ति ॥९१ ॥

कुसुमरे येमन्त मधुकर । करुथाइ निरन्तरे सञ्चार ॥९२ ॥

कृष्ण सेहिरूपे गोप नगरे । क्रीडा करन्ति गोपीङ्क सङ्गरे ॥९३ ॥**(एकादशच्छान्द)**

17. कउँ गोपिका निशारे एका होइ रहिबा जाणि ।

कुसुमकाण्ड कुसुम काण्ड काण्डे भाङ्गिला आणि ।

कृष्णङ्कु भावि काहार नीवी बन्धन गला फिटि ।

कर कङ्कण कण्ठ भूषण काञ्चि होइला काटि ।११ ।

केहु उज्ज्वल रसे उज्ज्वले देख उज्ज्वल राति ।

काममदरे माति मोदरे कला विविध रति ।

कृष्ण मानस तोषि मानस सदने मन्दगति ।

कला अजय मदन जय रसिका गुणवती ।१२ । **(चतुर्दशच्छान्द)**

18. कृष्ण गोपी विनु सहजेहैं अनुभव जाणन्ता नाहिँ केहि ।

कहिबा चाहिँबा मोहिबा हसिबा रसिबा तोषिबाकु सेहि ।

19. कथारे, येउँ भाबरे से छलन्ति ।

कउँ रसिक रसिकिनी जाणिब कवि ता मने न कलन्ति ।४ । **(अष्टमच्छान्द)**

**19.** साहित्यदर्पणः- विश्वनाथकविराजः

**20.** कृष्ण कंसनगर यिवा शुणि कातर
सकल कालाकर-मुखी
काकुस्थ होइ धिरे कहन्ति कोमलरे
कङ्कण नयनरे रखि हे । कृपानिधि ।
केमन्ते मुर्च्छिवि तुम्भङ्कु । कह ए विचार आम्भङ्कु ।
केउँ मन्त्र बलरे हृदय कमलरे
धइले एमन्त दम्भङ्कु ।१ । **(षड्विंशतिच्छान्दः)**

**21.** अदृश्य हेला मात्रे रथ कपालरे माइले हात
के बोले आहे नाथ करिगल अनाथ
हरि सकल मनोरथ से ।
कष्ट कष्टरे गोपी होइ महा सन्तापि
ये याहा मन्दिरे प्रवेश के हुअन्ति बिकल
के छाडे अश्रुजल के दीर्घ पकाइ निःश्वास से ।
केउँ गोपी । **(षड्विंशतिच्छान्दः)**

**22.** काहार वदन नाहिँ प्रसन्न । काहारि नाहिँ विषय दर्शन ।
कहिवाकु नाहिँ शक्य काहार । काहिँकि थिव आहार विहार ।
केवल विरस, करिछि हृदयरे वास ।३ । **(चतुर्त्रिंशच्छान्द)**

**23.** क्रोधभरे वोले वाणी, दिअ से बालक आणि
काल मोर जनमिछि तुम्भ कोलरे ।
कहिछन्ति देवगण, अवश्य तोहर प्राण
नेव एहार अष्टम गर्भ वेलरे ।
करइ मुँ ताहाकु नाश ।
कले हेला शत्रुठारे न पाइ यश ।११ । **(द्वितीयच्छान्दः)**

**24.** कर्णे यहु एमन्त शुणिला । कोपरे माहुन्त कम्पिला ।
कराल वदन वुलाइ नयन गज आगभर कला ।१५ ।
माइला मातङ्ग दन्त । कले विचित्र गति अनन्त ।
कुण्डली प्रवल घातरे नकुल वञ्चाइ रहे येमन्त हे ।१६ । **(अष्टविंशतिच्छान्दः)**

**25.** करे शङ्ख चक्र धरि कंसठारे क्रोधकरि

वालकालुँ वीरवेश कले प्रकाश ।

कण्ठे कौस्तुभ मणि, कोटि शशधर जिणि

करिण प्रकाश पाप-अन्धार नाश ।

कटितटे पीतवसन ।

कलामेघ कोलरे बिजुलि येसन ।५ । **(द्वितीयच्छान्दः)**

**26.** कुञ्जविहारी विहरन्ते गोपनगर ।

कंस आज्ञा आसि लागिला नन्दकु देवकमल शतेभार ।१ ।

कले नन्दभय न दिशे उपाय के यिव पद्मफुल तोलि ।

कर्णे शुणिकरि भयपरिहरि आग होइले वनमाली ।

काली भयरे, केहि न पशे कालिन्दीरे ।

कृष्ण आनन्दरे प्रवेश होइले नट जेह्ने नाटमन्दिरे ।२ । **(नवमच्छान्द)**

**27.** कुटिल वर्णावलीरे अद्भुत । कविहृद अवलम्बनकु जात ।

कोविद मन घनाघन विनु । केवेहेँ न दिशइ इन्द्रधनु ।

करि सुविचार, कवित्व शान्ति जल एकाकार ।२६ । **(चतुर्त्रिंशच्छान्द)**

**परामृष्टग्रन्थावली**


१. विश्वनाथकविराजकृत साहित्यदर्पणः- मणिव्याख्या, प्रफेसर. सूर्यमणिरथ, सांविदीप्रकाशनम्, पुरी, ओडिशा, प्रथम संस्करण २०१७

२. ଓଡ଼ିଆ ଭାଷା ବ୍ୟାକରଣ ସୌରଭ- ପଣ୍ଡିତ ଚନ୍ଦ୍ରଶେଖର ପତି, ଓଡ଼ିଶା ବୁକ୍ ଏମ୍ପୋରିୟମ୍, କଟକ, ଚତୁର୍ଥ ସଂସ୍କରଣ : ୨୦୧୫, ISBN. 81-8421-04-01

३. ଓଡ଼ିଆ ସାହିତ୍ୟର ଇତିହାସ- ଡ଼ଃ. ସୁରେନ୍ଦ୍ର କୁମାର ମହାରଣା, ଏ. କେ. ମିଶ୍ର ପବ୍ଲିଶର୍ସ ପ୍ରାଇଭେଟ୍ ଲିମିଟେଡ୍ 'ସତ୍ୟଭାମା' ରକ୍ସି ଲେନ୍, ବାଦାମବାଡ଼ି, କଟକସପ୍ତମ ପରିମାର୍ଜିତ ଓ ପରିବର୍ଦ୍ଧିତ ସଂସ୍କରଣ : ୨୦୨୧, ISBN: 978-81-947941-2-7

४. ଓଡ଼ିଆ ସାହିତ୍ୟର ଇତିହାସ- ଡ଼ଃ. ପ୍ରେମାନନ୍ଦ ମହାପାତ୍ର, ସତ୍ୟନାରାୟଣ ବୁକ୍ ଷ୍ଟୋର ବିନୋଦ ବିହାରୀ, କଟକ, (ପରିମାର୍ଜିତ ଓ ପରିବର୍ଦ୍ଧିତ) ପଞ୍ଚମ ସଂସ୍କରଣ : ୨୦୧୯

५. ଓଡ଼ିଆ ସାହିତ୍ୟର ଇତିହାସ- ଡ଼ଃ. ମାୟାଧର ମାନସିଂ, ଗ୍ରନ୍ଥମନ୍ଦିର, ବିନୋଦବିହାରୀ, କଟକ – ୨, ପୁନର୍ମୁଦ୍ରଣ : ୨୦୧୬

୬. ଭାରତୀୟ ସାହିତ୍ୟ ତତ୍ତ୍ୱ- ଡ଼ଃ. ବନମାଳୀ ରଥ, ଓଡ଼ିଶା ରାଜ୍ୟ ପାଠ୍ୟ ପ୍ରଣୟନ ଓ ପ୍ରକାଶନ ସଂସ୍ଥା, ପୁସ୍ତକ ଭବନ, ଭୁବନେଶ୍ୱର, ୨୦୧୩ ।
୭. ଓଡ଼ିଆ ସାହିତ୍ୟର ଇତିହାସ - ଡ଼ଃ. ସୁରେନ୍ଦ୍ର କୁମାର ମହାରଣା, ଏ. କେ ମିଶ୍ର ପବ୍ଲିଶର୍ସ ପ୍ରାଇଭେଟ୍ ଲିମିଟେଡ଼, କଟକ, ସପ୍ତମ ପରିମାର୍ଜିତ ଓ ପରିବର୍ଦ୍ଧିତ ସଂସ୍କରଣ, ୨୦୨୧ ।
୮. ଭକ୍ତକବି ଦୀନକୃଷ୍ଣ ଦାସ ପ୍ରଣୀତ ରସକଲ୍ଲୋଳ- ପ୍ରଫେସର ବଂଶୀଧର ମହାନ୍ତି, ଫ୍ରେଣ୍ଡ୍ସ ପବ୍ଲିଶର୍ସ, ବିନୋଦ ବିହାରୀ, କଟକ, ନବମ ସଂସ୍କରଣ, ୨୦୨୦ ।
୯. ଭକ୍ତକବି ଦୀନକୃଷ୍ଣ ଦାସ ପ୍ରଣୀତ ରସକଲ୍ଲୋଳ- ଡ଼ଃ. ସୁରେନ୍ଦ୍ରନାଥ ପାଣିଗ୍ରାହୀ, ସତ୍ୟନାରାୟଣ ବୁକ୍ ଷ୍ଟୋର, ବିନୋଦ ବିହାରୀ, କଟକ, ଦ୍ୱିତୀୟ ସଂସ୍କରଣ, ୨୦୨୩ ।
୧୦. ଭକ୍ତକବି ଦୀନକୃଷ୍ଣ ଦାସ ପ୍ରଣୀତ ରସକଲ୍ଲୋଳ- ଧର୍ମଗ୍ରନ୍ଥ ଷ୍ଟୋର, ବିନୋଦ ବିହାରୀ, କଟକ ।

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# नारदीयशिक्षायां स्वास्थ्यचिन्तनस्य वैज्ञानिकम् अन्वेषणम्

**(Scientific Exploration of Health Reflections in Samavedic Shiksha Texts)**

लीलाधर शर्मा[1]*

प्रो. हरेकृष्ण अगस्ती[2]*

**१. शोधसारः**

वैदिकवाङ्मये शिक्षाग्रन्थानां महत्त्वं केवलं वर्णानां शुद्धोच्चारणपर्यन्तमेव नास्ति, अपितु तत्र साधकस्य सर्वाङ्गीण-स्वास्थ्यस्य चिन्तनमपि अन्तर्निहितं वर्तते । "**शरीरमाद्यं खलु धर्मसाधनम्**[1]" इति न्यायः वेदाध्ययनेऽपि समानरूपेण प्रवर्तते । सामवेदस्य गानप्रधानत्वात् गातुः (सामगस्य) वागिन्द्रियाणि, प्राणशक्तिः, कोष्ठशुद्धिः च कीदृशी भवेत् ? इत्यस्मिन् विषये नारदीयशिक्षायां गभीराः निर्देशाः प्राप्यन्ते । प्रस्तुतशोधपत्रे नारदीयशिक्षायाः श्लोकानां समीक्षात्मकमध्ययनं विहितम् । अत्र प्रतिपादितं यत् प्राचीनैः ऋषिभिः उच्चारणावयवानां रक्षणार्थं या दिनचर्या, आहारनियमः, दन्तधावनविधिः च प्रोक्ताः, ते आधुनिक-स्वास्थ्यविज्ञानस्य **(Modern Health Science)** निकषायामपि सत्याः सिद्ध्यन्ति । अस्य शोधस्य निष्कर्षः अस्ति यत् शिक्षाग्रन्थाः न केवलं ध्वनिविज्ञानस्य **(Phonetics)** ग्रन्थाः सन्ति, अपितु तेषु 'स्वर-स्वास्थ्य-विज्ञानस्य' **(Voice Health Science)** मूलसूत्राणि अपि विद्यन्ते ।

**मुख्यशब्दाः** : सामवेदः, नारदीयशिक्षा, वागीन्द्रिय-स्वास्थ्यम् **(Vocal Health)**, आहारशुद्धिः, पर्यावरणदृष्टिः ।

**२. प्रस्तावना**

भारतीयज्ञानपरम्परायां वेदसंरक्षणार्थं वेदाङ्गानां विकासः जातः । तेषु 'शिक्षा' एकं वेदाङ्गम् अस्ति । "**शिक्षा घ्राणं तु वेदस्य**[2]" इति वचनानुसारं वेदपुरुषस्य प्राणशक्तिः अत्रैव निहिता अस्ति । यद्यपि आयुर्वेदः चिकित्साशास्त्रं वर्तते, तथापि शिक्षाग्रन्थेषु वर्णितं स्वास्थ्यचिन्तनं 'प्रतिरोधात्मकं' **(Preventive)** अस्ति । विशेषतः सामवेदस्य अध्ययने स्वरस्य, नादस्य च प्राधान्यं भवति ।

[1]*शोधच्छात्रः, वेदवैदिकविज्ञानविभागःकविकुलगुरु-कालिदास-संस्कृत-विश्वविद्यालयः, रामटेकः (नागपुरम्)

[2]*संकायप्रमुखः, वेदविद्यासंकायःकविकुलगुरु-कालिदास-संस्कृत-विश्वविद्यालयः, रामटेकः (नागपुरम्)

एकस्य उत्तमगायकस्य अथवा वेदाध्यायिनः कृते कण्ठः, उरः (Lungs), शिरः, दन्ताः च उपकरणाः (Instruments) इव सन्ति । एतेषाम् उपकरणानां रक्षणं विना सम्यक् वेदाध्ययनं न सम्भवति । अतः नारदीयशिक्षायां केवलं स्वराणां चर्चा न कृता, अपितु "**कौक्षेयाग्निं सदा रक्षेत**[3]" इत्यादिभिः सूत्रैः शारीरं विज्ञानमपि प्रतिपादितम् । अस्मिन् शोधपत्रे तस्यैव वैज्ञानिकपक्षस्य उद्घाटनं क्रियते ।

## ३. शोधस्य उद्देश्यम् (Objectives)

प्रस्तुतशोधकार्यस्य प्रमुखानि उद्देश्यानि अधोलिखितानि सन्ति-

१. नारदीयशिक्षायां वर्णितानां स्वास्थ्यविषयकनियमानां संकलनं विश्लेषणञ्च ।
२. वैदिक-दिनचर्यायाः आधुनिकजीवने उपयोगितायाः परीक्षणम् ।
३. स्वरोच्चारणस्य शारीरिक-क्रियाभिः (Physiological aspects) सह सम्बन्धस्थापनम् ।
४. आहार-विहारस्य प्रभावेण वेदाध्ययने जायमानानां गुणानां दोषाणां च समीक्षा ।

## ४. शोधपद्धतिः (Research Methodology)

प्रस्तुत-शोधपत्रस्य निर्माणे 'वर्णनात्मिका' (Descriptive) तथा 'समीक्षात्मिका' (Analytical) शोधपद्धतिः आश्रिता अस्ति ।

- मूलस्रोतः: सामवेदीय-नारदीयशिक्षायाः मूलग्रन्थः ।
- पद्धतिः: शिक्षाग्रन्थे उपलब्धानां स्वास्थ्यपरक-श्लोकानां चयनं कृत्वा, तेषां अन्वय-व्यतिरेक-विधिना अर्थावबोधः कृतः । तदनन्तरं तेषां नियमानां तुलना आधुनिक-शरीरविज्ञानेन (Anatomy & Physiology) सह कृता अस्ति, येन प्राचीनज्ञानस्य प्रासङ्गिकता सिद्धा भवेत् ।

## ५. विषयविवेचनम् (Discussion & Analysis)

भारतीयज्ञानपरम्परायां सामवेदीय-नारदीयशिक्षाकारः नारदमुनिः शिष्येभ्यः न केवलं स्वर-वर्ण तथा च उच्चारणविषये उपदेशं ददाति, अपितु 'गातुः' (Performer's) जीवनशैली कीदृशी भवेत्, तदपि निर्दिशति ।

### ५.१. आहारविज्ञानं कोष्ठशुद्धिः च (Dietetics and Metabolic Health)

ध्वनिः शरीराकाशे वायुना उत्पद्यते । यदि उदरं (Stomach) रोगयुक्तः भवति, तर्हि वायुः दूषितः

भूत्वा स्वरं नाशयति। अत एव शिक्षायां जाठराग्नेः रक्षणं सर्वोपरि मन्यते-

**कौक्षेयाग्निं सदा रक्षेदश्नीयादशनं हितम् ।**
**जीर्णाहारः प्रबुद्धस्सन्नुषसि ब्रह्म चिन्तयेत् ॥[4]**

**वैज्ञानिक-विश्लेषणम्**

अस्य श्लोकस्य गभीरार्थः अस्ति यत् अम्लपित्तम् ('Acid Reflux) अथवा अजीर्णम् (Indigestion) साक्षात् स्वरतन्त्रीषु (Vocal Cords) दुष्प्रभावं करोति। आधुनिकचिकित्साशास्त्रेऽपि "Gastroesophageal Reflux Disease (GERD)" इति रोगः गायकानां शत्रुरिव मन्यते। अतः शिक्षाकारस्य "जीर्णाहारः" (Post-digestion) इति निर्देशः अत्यन्तं वैज्ञानिकः अस्ति। रिक्तोदरेण अथवा सम्यक् पचने सति एव प्रात:कालीनः अभ्यासः करणीय भवति सैव फलदायी भवति।

तथैव भोजनसमयस्य अनुशासनमपि द्रष्टव्यम्-

**न भोजनविलम्बी स्यात् न च नारीनिबन्धनः ।[5]**

अनियिमतभोजनेन शरीरस्य 'जैविक-घटी' (Biological Clock) विकृता भवति, यस्य प्रभावः मेधाशक्तौ स्वरशक्तौ च पतति तेन शरीरस्य व्यवस्थायां प्रभावः दृश्यते तथा मानवः रोगी अपि भवितुं शक्यते।

**५.२. निद्राविज्ञानं मानसिकैकाग्रता च (Sleep Hygiene)**

वेदाध्ययनाय तीक्ष्णा मेधा आवश्यकी भवति। सा च सुप्त्या एव पुष्यति। परन्तु अतिनिद्रा अपि अलाभकरी। उक्तं च शिक्षायां-

**हयानामिव जात्यानामर्द्धरात्रार्धशायिनाम् ।**
**न हि विद्यार्थिनान्निद्रा चिरन्नेत्रेषु तिष्ठति ॥[6]**

**विश्लेषणम्**

अत्र 'अश्वः' (Horse) इति उपमानं 'सतर्कतायाः' (Alertness) द्योतकम्। विद्यार्थी प्रगाढनिद्रायां मग्नः न भवेत्, अपितु तस्य निद्रा 'सात्त्विकी' भवेत्। आधुनिकविज्ञानानुसारं 'REM Sleep' तथा 'Deep Sleep' इत्यनयोः सन्तुलनमेव स्मृतिशक्तिं (Memory Consolidation) वर्धयति। शिक्षाकारः तदेव सन्तुलनं सूचयति तद् अवश्यमेव परिपालनीयं भवति।

**५.३. दन्तधावनं मौखिक-आरोग्यञ्च (Oral Hygiene, Phonetic Clarity & Eco-consciousness)**

शिक्षाशास्त्रिणां मते वर्णोच्चारणप्रक्रियायां मुखविवरस्य (Oral Cavity) स्वच्छतायाः

अनन्यसाधारणं महत्त्वं वर्तते। 'दन्त्याः' वर्णाः सामवेदीयप्रातिशाख्ये उक्तं **दन्तेत्स्लाः**[7] (त-थ-द-ध-न-ल-स) साक्षात् दन्तानां स्वास्थ्ये आश्रिताः भवन्ति। यदि दन्ताः अस्वस्थाः, चलिताः वा स्युः, तर्हि ध्वनेः वायुनियमनं **(Airflow control)** विनश्यति। अतः नारदीयशिक्षाकारः दन्तधावनस्य वनस्पतीन् निर्दिशति-

**आम्रपलाशबिल्वानामपामार्गशिरीषयोः।**
**वाग्यतः प्रातरुत्थाय भक्षयेद्दन्तधावनम्॥**[8]
**खदिरश्च कदम्बश्च करवीरकरञ्जयोः।**
**सर्वे कण्टकिनः पुण्याः क्षीरिणश्च यशस्विनः॥**[9]

विस्तृतं वैज्ञानिकं विश्लेषणम् **(Detailed Analysis):**

**१. रसशास्त्रीय-प्रभावः (Biochemical Impact):**

अत्र वर्णिताः वनस्पतयः (यथा- आम्र, बिल्व, खदिर, करञ्जः च) आयुर्वेदानुसारं कषाय-तिक्त-कटु-रस प्रधानाः सन्ति। आधुनिकविज्ञानानुसारम् एतेषु **'Tannins'** तथा **'Alkaloids'** प्रचुराः भवन्ति, ये मुखे विद्यमानान् हानिकारक-जीवान् **(Bacteria)** नाशयन्ति। कषायरसः मुखस्य मांसपेटीषु **(Gums/Mucosa)** संकोचनं **(Astringent effect)** जनयति, येन मसूराः सुदृढाः भवन्ति। दृढाः मसूराः स्पष्टोच्चारणाय आधारं प्रयच्छन्ति।

**२. कफनिवारणं स्वरविशुद्धिः च (Removal of Phlegm):**

सामवेदस्य गानसमये कण्ठे मुखे च कफस्य आधिक्यं 'स्वर-भङ्गं' करोति। तिक्त-कषाय-काष्ठैः दन्तधावनं कृते सति मुखे लालाग्रन्थीनां **(Salivary Glands)** सम्यक् उद्दीपनं भवति। इयं प्रक्रिया न केवलं मुखं शोधयति, अपितु कण्ठस्थितं अतिरिक्तं कफं निष्कासयति। अनेन 'ध्वनि-यन्त्रं' **(Larynx)** निर्मलं भवति तथा मन्द्र-मध्य-तारस्वरेषु सामगानं सुखकरं जायते।

**३. वाग्यतः दन्तधावनम् (Psychological Discipline):**

ग्रन्थे 'वाग्यतः' **(In Silence)** इति पदं विशेषरूपेण प्रयुक्तम्। अस्य द्वौ अर्थौ सम्भवतः— प्रथमं तु दन्तधावनकाले दन्तकाष्ठस्य रसाः मुखे तिष्ठेयुः येन पूर्णं लाभं प्राप्नुयात्, द्वितीयं तु प्रातःकाले स्वरस्य अनावश्यकप्रयोगं वर्जयित्वा तस्य शक्तिं वेदाध्ययनाय संरक्षितुम् च।

**४. पर्यावरणसंरक्षणं शाश्वतविकासश्च (Ecological Perspective):**

आधुनिककाले प्रयुक्ताः 'प्लास्टिक-ब्रश' **(Plastic brushes)** तथा रासायनिक-लेपाः **(Chemical toothpastes)** पर्यावरणाय हानिकराः सन्ति। शिक्षाग्रन्थोक्ताः 'कण्टकिनः'

**(Thorny trees)** तथा 'क्षीरिणः' **(Milky sap trees)** वृक्षाः वायुमण्डलं शुद्धं कुर्वन्ति। एतेषां काष्ठानां प्रयोगः **'Zero-waste'** प्रणाल्याः उत्तमं सोपानम् अस्ति। अनेन सिद्ध्यति यत् प्राचीन-शिक्षाशास्त्रिणः स्वास्थ्येन सह प्रकृतेः अपि रक्षणं कर्तुम् इच्छन्ति स्म।

**५. उच्चारणसौष्ठवम् (Phonetic Precision):**

यदा मुखं दुर्गन्धयुक्तं वा जिह्वा आच्छादिता **(Coated tongue)** भवति, तदा जिह्वायाः गतिशीलता **(Mobility)** न्यूना भवति। शिक्षाग्रन्थे दन्तधावनेन सह मुखशुद्धिः अपि विहिता, येन जिह्वा लघ्वी **(Light)** भवति। जिह्वायाः लघुत्वेन 'लकार-रेफादीनां' तथा 'दन्त्यवर्णानां' स्पष्टता वर्धते, या सामगाने अत्यन्तं अपेक्षिता अस्ति।

**५.४. शारीरिकदोषाः- एकं निदानशास्त्रम् (Physical Impediments)**

ये दोषाः उच्चारणं बाधन्ते, तेषां मूलं शारीरिकी विकृतिः एव।

**न करालो न लम्बोष्ठो न च सर्वानुनासिकः।**
**गद्गदो बद्धजिह्वश्च प्रयोगान् वक्तुमर्हति॥**[10]

**विश्लेषणम्**

- सर्वानुनासिकः: यस्य नासामार्गः अवरुद्धः **(Nasal Polyps/Deviated Septum)** अस्ति, सः शुद्धं मन्द्रस्वरं वक्तुं न शक्नोति।
- बद्धजिह्वः: **(Tongue-tie)** इति दोषेण 'र', 'ल' इत्यादीनां वर्णानां उच्चारणं क्लिष्टं भवति।

एतेषां दोषाणां परिज्ञानं आधुनिक **'Speech Therapy'** (वाक्-चिकित्सा) इत्यस्य आधारभूतं तत्त्वम् अस्ति। शिक्षाग्रन्थाः एतान् दोषान् पूर्वमेव अभिज्ञापयन्ति।

**६. उपसंहारः (Conclusion)**

प्रस्तुतशोधपत्रस्य 'भारतीयज्ञानपरम्परायां सामशिक्षाग्रन्थानां स्वास्थ्यविचारान्वेषणम्' इति विषयस्य गभीराध्ययनेन इदं स्पष्टं भवति यत् नारदीयशिक्षा केवलं वैदिकमन्त्राणां उच्चारणविधिं बोधयन् ग्रन्थः नास्ति, अपितु इदं 'स्वर-योग-विज्ञानम्' **(Science of Voice Yoga)** तथा 'जीवनचर्या-शास्त्रम्' **(Lifestyle Management)** अपि वर्तते। अस्य शोधस्य निष्कर्षः अधोलिखितेषु बिन्दुषु विस्तृतरूपेण उपस्थापयितुं शक्यते-

**१. आयुर्वेद-शिक्षाशास्त्रयोः अपूर्वः समन्वयः (Synthesis of Ayurveda and**

**Phonetics):**

प्रायः वेदाङ्गानां चर्चा व्याकरणदृष्ट्या एव क्रियते, किन्तु अस्मिन् शोधे सिद्धं यत् शिक्षाग्रन्थकाराः शरीरविज्ञानस्य (Anatomy) तथा चिकित्साशास्त्रस्य (Therapeutics) मर्मज्ञाः आसन्। "कौक्षेयाग्निं सदा रक्षेत" इति सूत्रेण ते 'Gut-Voice Connection' (उदर-स्वर-सम्बन्धं) वैज्ञानिकरीत्या स्थापितवन्तः। आधुनिकचिकित्साशास्त्रम् (Modern Medical Science) अपि इदानीं स्वीकरोति यत् 'Acid Reflux' (अम्लपित्तम्) स्वरतन्त्रीणां (Vocal Cords) मुख्यः शत्रुः अस्ति। अस्य तथ्यस्य उद्घाटनं सहस्रवर्षपूर्वं नारदीयशिक्षायां कृतमस्ति, यत् अद्यतनकाले अपि प्रासङ्गिकम्।

**२. प्रतिरोधात्मकं स्वास्थ्यविज्ञानम् (Preventive Healthcare):**

चरक-सुश्रुतादिग्रन्थेषु रोगस्य चिकित्सा वर्णिता, परन्तु शिक्षाग्रन्थेषु 'रोगः एव न भवेत्' (Prevention) इति धिया 'स्वस्थवृत्तस्य' नियमाः प्रतिपादिताः। ब्राह्ममुहूर्ते जागरणम्, मितं भोजनम्, पर्याप्तनिद्रा, तथा दन्तधावनम्—एते नियमाः साधकस्य 'Biological Clock' (जैविक-घटीं) प्राकृतिकनियमानां अनुगुणं चालयन्ति। अनेन शरीरे मानसिकस्वास्थ्यवर्धनं भवेत् तथा च पठनपाठनक्रियायां एकाग्रता च भवेदिति।

**३. पर्यावरणं तथा मौखिक-आरोग्यम् (Ecology and Oral Hygiene):**

दन्तधावनविधौ प्रयुक्ताः वनस्पतयः (आम्रः, पलाशः, अपामार्गः, बिल्वः च) न केवलं दन्तरक्षकैः 'कषायरसैः' युक्ताः सन्ति, अपितु ते पर्यावरणेन सह मानवानां सहजीवनं (Symbiosis) अपि दर्शयन्ति। 'प्लास्टिक-ब्रश' (Plastic Toothbrush) स्थाने प्राकृतिक-काष्ठानां प्रयोगः अद्यतनस्य 'सस्टेनेबल-लिविंग' (Sustainable Living) इति विचारधारायाः प्राचीनतमं निदर्शनम् अस्ति।

**४. शोधस्य सामाजिकी उपादेयता (Social Relevance):**

वर्तमानकाले यदा शिक्षकाः, गायकाः, वक्तारः च विविधैः कण्ठरोगैः (Voice Disorders) पीडिताः सन्ति, तदा नारदीयशिक्षायाः नियमाः तेषां कृते 'सञ्जीवनी' इव सन्ति। "न करालो न लम्बोष्ठः" इत्यादिभिः श्लोकैः शिक्षाकारः 'स्पीच-थेरेपी' (Speech Therapy) इत्यस्य आधारशिलां स्थापितवान् अस्ति। यदि कश्चित् वाक्-दोषयुक्तः अस्ति, तर्हि शस्त्रक्रियायाः (Surgery) पूर्वं दिनचर्यायां परिवर्तनं कृत्वा अपि परिष्कारः सम्भवः इति विश्वासः अनेन ग्रन्थेन

लभ्यते।

"शरीरमाद्यं खलु धर्मसाधनम्" इति उक्तिः सामवेदीय-परम्परायां पूर्णतया चरितार्था भवति। सामगानं न केवलं कण्ठस्य व्यायामः, अपितु सम्पूर्णस्य शरीरस्य, मनसः, प्राणस्य च साधना अस्ति। अतः अस्माकं दायित्वं वर्तते यत् वयं प्राचीनशिक्षाग्रन्थानां पुनरध्ययनं आधुनिक-विज्ञानस्य आधारेण कुर्मः। अनेन न केवलं संस्कृतवाङ्मयस्य रक्षणं भविष्यति, अपितु विश्वकल्याणाय एकः सुदृढः 'स्वास्थ्यमार्गः' अपि प्रशस्तः भविष्यति।

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# मध्यकालस्य छन्दःशास्त्रीयग्रन्थेषु प्रस्तारस्य विवेचनम्

वेदश्रीः आर्वीकरः[1]*

प्रो. नन्दा पुरी[2]*

**शोधसारः –**

वेदाङ्गभूतस्य छन्दःशास्त्रस्य महती परम्परा वैदिककालादारभ्य साहित्ये विख्याता अस्ति। छन्दःशास्त्रे बहवः विषयाः सन्ति तेषु षड्प्रत्ययेषु एकः विषयः प्रस्तारः। संस्कृतसाहित्ये छन्दःशास्त्रग्रन्थेषु प्रस्तारपरम्परा पिङ्गलाचार्यात् प्राप्यते। वैदिककालादारभ्य मध्यकालं यावत् तथा तस्यानन्तरम् आधुनिककालेऽपि अनेकाः छन्दःशास्त्रीयग्रन्थाः निर्मिताः। तेषु मध्यकाले रचितेषु उपलब्धछन्दग्रन्थेषु प्रस्तारविवेचनं प्रस्तुतपत्रे निरूप्यते।

मुख्यशब्दाः – छन्दःशास्त्रम्, मध्यकालस्य ग्रन्थाः, षड्प्रत्ययाः, प्रस्तारः।

**प्रस्तावना -**

छन्दःशास्त्रं भारतीयवाङ्मयेषु स्वतन्त्रं महत्त्वपूर्णञ्च शास्त्रं भवति। अस्मिन् संस्कृतवाङ्मये छन्दःशास्त्रस्य विवेचनं प्राचीनकालादारभ्य प्राप्यते। वैदिके साहित्ये वेदाः, उपवेदाः, वेदाङ्गानि च अन्तर्भवन्ति। वेदज्ञानार्थं वेदाङ्गानामध्ययनं प्रामुख्येन करणीयम्। प्रत्येकं वेदस्य स्वतन्त्राः संहिताः आरण्यकग्रन्थाः, ब्राह्मणग्रन्थाः, उपनिषदः भवन्ति। तथैव वेदानां षड्ङ्गानि सन्ति तानि वेदाङ्गानि इति प्रसिद्धानि। यानि वेदानां प्रतिपादनं कुर्वन्ति ते वेदाङ्गानि इत्युच्यन्ते।

**ब्राह्मणेन निष्कारणो धर्मः षडङ्गो वेदोऽध्येयः ज्ञेयश्च।**[1]

वेदैः सह वेदाङ्गानामध्ययनं करणीयमिति महाभाष्ये कथितमस्ति। पाणिनीयशिक्षायां षड् वेदाङ्गानि वर्णितानि।

**शिक्षा व्याकरणं छन्दो निरुक्तं ज्योतिषं तथा।**
**कल्पश्चेति षडङ्गानि वेदस्याहुर्मनीषिणः।।**[2]

यथा मनुष्याः इन्द्रियैः कार्यं कर्तुं प्रभवन्ति तथैव वेदानां ज्ञानग्रहणाय एतानि षडङ्गानि इन्द्रियवत् सहायकानि भवन्ति।

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[1]*शोधकर्त्री, संस्कृत भाषा-साहित्यविभागः, कविकुलगुरु-कालिदास-संस्कृत-विश्वविद्यालयः, रामटेकम्

[2]*मार्गदर्शिका, पूर्व अधिष्ठात्री, संस्कृत-संस्कृततेरभाषासंकायः, कविकुलगुरु-कालिदास-संस्कृत-विश्वविद्यालयः, रामटेकम्

**छन्दः पादौ तु वेदस्य हस्तौ कल्पोऽथ पठ्यते**
**ज्योतिषामयनञ्चक्षुर्निरुक्तं श्रोत्रमुच्यते ।**
**शिक्षा घ्राणन्तु वेदस्य मुखं व्याकरणं स्मृतम्**
**तस्मात्साङ्गमधीत्यैव ब्रह्मलोके महीयते ।।**[3]

छन्दः वेदानामङ्गत्वेन प्रतिष्ठितमस्ति। यथा ऋक्सर्वानुक्रमण्यां निर्दिष्टम् - **यदक्षरपरिमाणं तच्छन्दः ।**[4] यस्यां रचनायां विशिष्टमक्षरपरिमाणं दृश्यते सा रचना छन्दः इति नाम्ना अभिधीयते । संस्कृतसाहित्ये छन्दोविषये विस्तीर्णा चर्चा परिलक्ष्यते। अत एव छन्दः स्वतन्त्रशास्त्ररूपेण मन्यते । उपलब्धेषु ग्रन्थेषु छन्दोविषयकम् अतिप्राचीनं विवरणं ऋक्प्रातिशाख्यस्य छन्दःप्रकरणे द्रष्टुं शक्यते। ततः परं पिङ्गलाचार्यैः छन्दःसूत्रं निर्मितं यस्मिन् ग्रन्थे छन्दसां परिपूर्णा चर्चा सूत्ररूपेण निरूपिता अस्ति। प्राचीनसंस्कृतसाहित्ये पिङ्गलाचार्यैः वैदिकलौकिकछन्दसां प्रामाणिकसूत्रं विस्तृतं परिपूर्णं निर्मितम्। अतः पिङ्गलाचार्यः छन्दःशास्त्रस्य आद्यप्रणेतारूपेण प्रसिद्धः। छन्दःशास्त्रपरम्परायां भरतमुनिः, जानाश्रयी, जयदेवः, केदारभट्टः इत्यादयः बहवः आचार्याः प्राचीनसंस्कृतसाहित्यस्य छन्दोविचारे महत्त्वपूर्णम् अवधानं दत्तवन्तः। एवमेव अर्वाचीनसंस्कृतसाहित्येऽपि एषा परम्परा अव्याहतरूपेण प्रवहति। आचार्यगङ्गादासः, अमरदासः, भट्टचन्द्रशेखरः, राधादामोदरः, दुःखभञ्जनकविः, वसन्तशेवडे इत्यादयः आधुनिककालस्य ग्रन्थकर्तारः छन्दोविषये निरन्तरं संशोधनं कृतवन्तः। एतैः सर्वैः आचार्यैः स्वग्रन्थेषु छन्दःशास्त्रपरम्परा, छन्दः शब्दस्य अर्थः, छन्दसां विभागः, गणविचारः, लघुगुरुविचारः, वर्णविचारः, यतिनियमाः, प्रस्तारादि षट् प्रत्ययाः इत्यादयः बहवः विषयाः सविस्तरं निरूपिताः । तेषु षट् प्रत्ययेषु प्रस्तारस्य विषयं कश्चन आचार्यः स्वतन्त्ररूपेण चर्चितवान्। अपरैः आचार्यैः तेषां विषये चर्चा अपि न कृता। अतः अस्मिन् शोधपत्रे मध्यकालस्य ग्रन्थकर्तृणां प्रस्तारविषयकम् अवधानं प्रदश्यते ।

संस्कृतसाहित्यस्य कालनिर्णये नानाविधानि मतानि प्राप्यन्ते । केचन विद्वांसः प्राचीनवैदिककालेन सह केवलं अर्वाचीनलौकिककालमेव भागद्वयं स्वीकुर्वन्ति । अन्ये पुनः वैदिककालं, मध्ययुगीनकालं, अर्वाचीनकालञ्च त्रिविधं कालविभाजनं प्रतिपादयन्ति । अपरेऽपि विद्वांसः वैदिककालस्यानन्तरं स्वातन्त्रोत्तरकालस्यापि विभागं कुर्वन्ति । प्रस्तुते शोधपत्रे दशमशताब्द्याः आरभ्य षोडशशताब्दपर्यन्तं विरचितेषु संस्कृतछन्दोग्रन्थेषु वर्णितस्य प्रस्तारस्य विवेचनं क्रियते ।

**प्रस्तारस्य स्वरूपम्** – छन्दसां वैदिकछन्दः लौकिकवृत्तञ्च विभागद्वयं प्राप्तम् । वैदिककालानन्तरं काव्यप्रकारेषु कविभिः बहुलतया लौकिकवृत्तानां प्रयोगः कृताः । वृत्तानि प्रायः वर्णवृत्त-

मात्रावृत्तभेदेन द्विधा विभाज्यन्ते । यत्र वृत्तेषु वर्णसङ्ख्यानुसारं लक्षणं दृश्यन्ते तानि अक्षरगणवृत्तानि वा वर्णवृत्तानि कथ्यन्ते। संस्कृतसाहित्ये मात्रावृत्तानामपि प्रयोगः दृश्यते । यत्र मात्रासङ्ख्यानुसारं वृत्तानां लक्षणं प्राप्यते तत्र मात्रावृत्तानि इति मन्यन्ते । वर्णवृत्तानि पुनः सम-अर्धसम-विषमेति त्रिधा विभज्यन्ते। छन्दःशास्त्रे सम-अर्धसम-विषमवृत्तानां स्वरूपं निरूप्य तेषां भेदज्ञानाय तथा अनुक्तानामपि कविभिः प्रयुक्तानां वृत्तानां ज्ञानाय प्रस्तारादि षड् प्रत्ययानां वर्णनं प्राप्यते । कस्यापि वृत्तस्य सङ्ख्यानिर्णयः भेदज्ञानं वा प्रत्ययः इति अभिधीयते।

**छन्दसां भेदादि प्रत्यायकत्वात् प्रत्ययाः।**[5]

**प्रतीयते सङ्ख्यादिकम् एभिस्ते प्रत्ययाः।**[6]

प्रस्तारः, नष्टः, उद्दिष्टः, एकद्व्यादिलगक्रिया, सङ्ख्यानम्, अध्वयोगः एते षड् प्रत्ययाः सन्ति

**प्रस्तारो नष्ट उद्दिष्ट एकद्व्यादि लगक्रिया।**

**सङ्ख्यानमध्वयोगश्च षडेते प्रत्ययाः स्मृताः।।**[7]

**प्रस्तारः** - प्रस्तारः महत्त्वपूर्णः प्रत्ययः यतोहि तस्य आधारेणैव वार्णिकमात्रिकानां गणानां निर्माणं भवति। अयं सम्पूर्णः प्रस्तारविधिः लघुगुरुव्यवस्थायामुपरि आश्रितः वर्तते । लघोः वर्णस्य निर्देशार्थं " ।" इति चिह्नं तथा गुरोर्वर्णस्य कृते "ऽ" इति चिह्नं प्रयोक्तव्यं भवति । यदा कस्यचित् छन्दसि द्वे मात्रे निर्दिष्टे स्तः तथा द्वौ लघू " । ।" इति रूपेण अथवा एकः गुरुः "ऽ" स्थापनीयः । उदाहरणार्थम् – सम तथा श्रीः इत्यस्मिन् पदे मात्राणां सङ्ख्या समाना एव परं वर्णसङ्ख्या तु भिन्नास्ति । पूर्वस्मिन् पदे द्वौ लघुवर्णौ स्तः परस्मिन् पदे तु केवलं एकः गुरुवर्णः विद्यते । नियतमात्राछन्दःतु लघुगुरुविन्यासस्य यत् परिवर्तनं दृश्यते तत् सर्वं मात्राप्रस्तारप्रक्रियया सुस्पष्टं भवति । एवं प्रकारेण नियत-वर्णसङ्ख्यकछन्दसां भेदाः वर्णप्रस्तारविधिना निष्पद्यन्ते ।

**वर्णप्रस्तारः** – छन्दसः कियान् भेदाः निर्मीयन्ते तस्य विस्तारसीमा कियती इति ज्ञातुं प्रस्तारप्रक्रियया प्रयोगः क्रियते । नियमपूर्वकं लघुगुरुवर्णयोः नियतसीमाभ्यन्तरे क्रमशः परिवर्तनं कृत्वा नूतनवृत्तानां निर्माणं भवति । वृत्तभेदानां एतेषां लघुगुरूणां स्थानपरिवर्तनं कृत्वा वा सङ्ख्यायाः न्यूनाधिकपरिवर्तनेन बहूनां भेदानां वृत्तनिर्मितिः भवति । यदि एकाक्षरप्रस्तारात् आरभ्य षड्विंशत्यक्षरप्रस्तारपर्यन्तं भेदसङ्ख्या परिगण्यते तर्हि प्रस्तारविधिना १३४२१७७२६ इत्येतावन्तः भेदाः उत्पद्यन्ते ।

**सर्वेषां छन्दसामेवं वृत्तानि कथितानि वै।**

**तिस्रः कोटयो दश तथा सहस्राणां शतानि तु।।**

**चत्वारिंशत्तथा द्वे च सहस्राणि दशैव तु।**

**सप्तभिः सहितान्येव सप्त चैव शतानि च।।**[8]

यदा कस्यचित् निश्चिताक्षरसङ्ख्यायाः छन्दसः भेदान् ज्ञातुमिच्छामः तदा सर्वप्रथमं सर्वे

गुरुवर्णाः “ऽ” इत्यनेन चिह्नेन एकस्मिन् पङ्क्तौ स्थाप्यन्ते । द्वितीयभेदे प्रथमपङ्क्तेः आदौ स्थितस्य गुरोः अधः लघुचिह्नं “ ।” लिखित्वा तदनन्तरं यथोक्तक्रमेण अधः स्थापनीयम् । तृतीयभेदे द्वितीयपङ्क्त्यां स्थितस्य प्रथमगुरोरधः लघुचिह्नं “ ।” स्थाप्यते । अस्मिन् पङ्क्तौ लघोः वामभागे यत्र रिक्तस्थानं दृश्यते तत्र गुरोः चिह्नं “ऽ” नियोज्यते ततः पश्चाद् यथापूर्वम् अवतरणं क्रियते । चतुर्थभेदार्थम् उपर्युक्तप्रक्रियायाः पुनरावृत्तिः करणीया । एवं क्रियमाणे प्रक्रियायां यदा सर्वेषु स्थानेषु लघुचिह्नानि “ ।” एवं दृश्यन्ते तदा अक्षरसङ्ख्यायाः अन्तिमः भेदः सिद्धो भविष्यति । सर्वगुरोः आरभ्य “ऽ” सर्वलघूपर्यन्तं यावत् पङ्क्तयः उत्पादिता तावत् भेदाः तस्याः अक्षरसङ्ख्यायाः छन्दसां भविष्यन्ति । एवं प्रकारेण यया प्रक्रियया निश्चिताक्षरसङ्ख्यानां छन्दसां भेदान् अवगन्तुं शक्यते । पिङ्गलाचार्यादारभ्य नैके ग्रन्थकाराः षट् प्रत्ययानां निरूपणं स्वग्रन्थेषु प्रतिपादितवन्तः ।

**मात्राप्रस्तारः** – यदि मात्राणां समसङ्ख्या भवति तर्हि प्रथमपङ्क्तौ यावती मात्रासङ्ख्या अस्ति तदनुसारं तां मात्रां परिपूरयन्तः गुरुवर्णाः लेखनीयाः । यथा चतस्रः मात्रास्सन्ति तथा तत्र द्वौ गुरुवर्णौ लेखनीयौ । यदि मात्राणां विषमसङ्ख्या भवति तर्हि तस्याः प्रथमपङ्क्तेः वामभागे आदौ लघुचिह्नं दातव्यं यतोहि विषममात्रासु समता अपेक्षते सति एका मात्रा सदैव अवशिष्यते । अनन्तरं प्रथमपङ्क्तौ यः आद्यगुरुः निर्दिष्टः तस्य अधः लघुचिह्नं दत्वा पूर्वोक्तरीत्या दक्षिणभागे क्रमशः लेखनीया इति । किन्तु अत्र मात्रासङ्ख्यायाः कदापि न्यूनता न भवेदिति विशेषेण अवधार्यते । द्वितीयपङ्क्तौ तु मात्रा निःसंशयं न्यूनीभवति इति स्पष्टं दृश्यते । अतः तस्याः पङ्क्तेः वामभागे गुरुचिह्नेन तन्मात्रासङ्ख्या पूरणीया । यदि एकैव मात्रा अवशिष्यते तर्हि वामभागे केवलं एकं लघुचिह्नं दातव्यम् ।

एका लघुमात्रा - “ ।”

द्वे लघुमात्रे - “ऽ”

**सममात्राप्रस्तारः** –

चतुर्मात्राप्रस्तारस्य विधिः-

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विषममात्राप्रस्तारः

**पञ्चमात्राप्रस्तारस्य विधिः-**

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इदानीमत्र मध्यकालात् प्रभृतयः ये ग्रन्थकाराः प्रस्तारस्य निरूपणं कृतवन्तः तेषां ग्रन्थानां विवरणमग्रे करिष्यते ।

**१. भट्टकेदारकृतो वृत्तरत्नाकरः –**

मध्यकालस्य छन्दःशास्त्रीयाचार्येषु वृत्तरत्नाकरस्य कर्ता केदारभट्टः प्रख्यातः। अस्य ग्रन्थस्य षट् अध्यायाः सन्ति । सम्पूर्णः ग्रन्थः शताधिक षट् त्रिंशत् श्लोकैः सन्निबद्धः । प्रथमेऽध्याये संज्ञाविधानम्, द्वितीयेऽध्याये आर्यागीतिप्रकरणान्तर्गतं मात्रिकछन्दोनिरूपणम्, तृतीयेऽध्याये समवृत्तवर्णनम्, चतुर्थेऽध्याये अर्धसमवृत्तनिरूपणम्, पञ्चमेऽध्याये विषमवृत्तनिरूपणं कृतम् । अन्तिमे षष्ठेऽध्याये प्रस्तारादीनां षट् प्रत्ययानां प्रतिपादनम् अवलोक्यते । समग्रग्रन्थः पद्यबद्धः। वृत्तरत्नाकरस्य प्राचीनतमटीकाकारस्य त्रिविक्रमभट्टस्य कालः एकादशशताब्द्याः उत्तरार्धे लभ्यते । अतः केदारभट्टस्य कालः एकादशशताब्द्याः पूर्वार्धे स्थापनीयः इति ।

वृत्तरत्नाकरग्रन्थे सम-अर्धसम-विषमवृत्तानां वर्णनं कृत्वा ग्रन्थकर्त्रा षष्ठे अध्याये तेषां वृत्तानामुत्पत्तिः प्रदर्श्यते। तथा च तदर्थं प्रस्तारादीनां षट् प्रत्ययानां विधिः प्रतिपाद्यते । यया प्रक्रियया वृत्तानां नानाभेदज्ञानं सम्पद्यते सः प्रस्तारः इति कथ्यते । सर्वेषां वृत्तानां नामलक्षणादीनामनन्तता दृश्यते तथापि तेषां सामान्यज्ञानं गणनापद्धतिश्च सूक्ष्मतया ज्ञातुमेषा विधिरस्ति । अत एवैकाक्षरपादछन्दसः यावत् अनेकाक्षरपादपर्यन्तं छन्दसां वृत्तभेदाः ग्रन्थकारः प्रस्तारप्रक्रियया सविस्तरं प्रतिपादयति ।

**पादे सर्वगुरावाद्याल्लघुं न्यस्य गुरोरधः।**
**यथोपरि तथा शेषं भूयः कुर्यादमुं विधिम्।।**
**ऊने दद्यात् गुरूनेव यावत्सर्वलघुर्भवेत्।**
**प्रस्तारोऽयं समाख्यातश्छन्दोविच्छित्तिवेदिभिः।।**[9]

आदौ यावन्तः वर्णाः प्रस्तारार्थं ग्राह्याः स्युः तावन्तः गुरवः प्रथमपङ्क्तौ स्थापनीयाः । एषा प्रथमा पङ्क्तिः प्रथमभेदः इति गृह्यताम् । अस्यामेव रचनायां आधारीकृत्य अग्रिमपङ्क्तीनां रचना करणीया । प्रथमपङ्क्तौ स्थितस्य आद्य गुरोः अधस्ताद् यथानुक्रमं द्वितीयपङ्क्तौ लघुचिह्नं स्थापनीयम् । केवलं गुरोरधः लघुचिह्नं स्थापित्वा रिक्तस्थानं उपरि यथावत् अनुलेखनम् । पङ्क्तौ यत्र वामभागे रिक्तस्थानं दृश्यते तत्र गुरुचिह्नं स्थापनीयम् । यावत् सर्वलघुरचना न प्राप्ता तावत् एषा प्रक्रिया निरन्तरं करणीया ।

उदाहरणार्थं यदि मध्यजातेः प्रस्तारः करणीयः तदा प्रथमपङ्क्तौ सर्वे गुरवः “ऽ ऽ ऽ” स्थाप्यन्ते । एषा पङ्क्तिः प्रथमभेदः इति परिगण्यते । प्रथमपङ्क्तेः आद्यगुरोरधः लघुचिह्नं निधाय दक्षिणदिशि यत् उपरि दृश्यते तेनैव क्रमेण अधः अनुलेखनं करणीयम् । एवं “ । ऽ ऽ” इति द्वितीयभेदः जायते । तृतीयभेदस्य निर्माणे द्वितीयपङ्क्तौ एकं लघु द्वौ च गुरु दृश्यमानौ तत्र तयोः गुर्वोः विद्यमानस्य आद्यगुरुः अधः लघुचिह्नेन सूचनीयः । अनन्तरं यथोपरि स्थितं रूपं तस्यैव प्रकारेण दक्षिणदिशि अनुलेखनीयम् । ततो यथोचितं “ । ऽ” रूपं प्राप्यते । अथ तृतीयपङ्क्तौ विद्यमानस्य लघोः पूर्वभागे रिक्तं स्थानं यत् तिष्ठति तत्र गुरुचिह्नं निधानात् तृतीयो भेदः सम्पद्यते यथा “ऽ । ऽ” । एवं प्रकारेण प्रक्रियानुवर्तनेन अष्टमभेदपर्यन्तं यावत् प्रस्तारः निरूप्यते । अन्ते च सर्वलघुरूपं “ । । ।” स्वयमेव सिध्यते ।

उक्तप्रक्रियानुसारेण त्र्यक्षरछन्दसां भेदः अधोल्लेखितमस्ति -

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एवं प्रकारेण त्र्यक्षरछन्दसामष्टभेदाः निर्मीयन्ते ।

वृत्तरत्नाकरः ग्रन्थः छन्दःशास्त्रीयपरम्परायां अत्यन्तं महत्त्वपूर्णम् । अस्मिन् ग्रन्थे छन्दःशास्त्रीयसिद्धान्तानां सङ्ग्रहः सुसम्बद्धतया विस्तीर्णरूपेण निरूपितः दृश्यते । पिङ्गलाचार्यप्रणीतानां छन्दःसूत्राणां प्रारम्भे निबद्धा या परम्परा सा संक्षिप्तसूत्रपरिग्रहीता क्वचिद्

दुष्करः प्रायशः दृश्यते। परवर्तिभिः आचार्यैः तेषां तत्त्वानां विस्तीर्णं विशदीकरणं कृतम् । अस्यामेव परम्परायां वृत्तरत्नाकरः ग्रन्थः प्राचीनां मध्यकालीनाञ्च छन्दोग्रन्थानां मध्ये सेतुरूपेण महत्त्वपूर्णः। पिङ्गलाचार्यप्रतिपादितेषु तत्त्वेषु आश्रितः अयं ग्रन्थः वर्तते। अस्मिन् ग्रन्थे केदारभट्टाचार्येण लौकिककाव्यपरम्परां सुसम्बद्धीकृत्य वर्णवृत्त-मात्रावृत्त-जातिवृत्ताख्यानि त्रिविधानि छन्दःशास्त्रीयतत्त्वानि सम्यक् रूपेण रचितानि। छन्दःशास्त्रे गणनाधिष्ठितेषु विषयेषु प्रस्तारः प्रधानविषयः। अस्मिन् ग्रन्थे अयं विषयः विस्तीर्णक्रमबद्धतया च वर्णितः । लघुगुरुसंयोगानां सर्वसम्भवविन्यासः, तेषामाधारेण वृत्तभेदानां निर्णयः, गणरचनाविवेचनं च अत्र स्पष्टरूपेण प्रकाशितम् । एवं समग्रचर्चया वृत्तरत्नाकरः छन्दःशास्त्रीयपरम्परायां मध्यकालीनः सन् अपि एकः मूलभूतः, प्रभावी, सुप्रसिद्धश्च ग्रन्थः इति निःसन्देहं स्पष्टं भवति।

**१. रत्नमञ्जूषा –**

रत्नमञ्जूषा इति ग्रन्थः छन्दःशास्त्रस्य परम्परायामेकः नावीन्यपूर्णः ग्रन्थः मन्यते। अस्य ग्रन्थस्य कर्ता अज्ञात एव। मूलग्रन्थस्य सम्पादनं वेलणकरमहाभागैः कृतमस्ति। अस्मिन् ग्रन्थे कस्यचित् अज्ञातकर्तृकं भाष्यमपि उपलब्धमस्ति। ग्रन्थकर्तुः भाष्यकर्तुश्च नाम स्थानञ्च अज्ञातमेव। अस्य ग्रन्थस्य विषयप्रतिपादनं पिङ्गलाचार्यस्य शैलीमनुसरति। अयं ग्रन्थोऽपि पिङ्गलाचार्यवत् अष्टाध्यायीभिः अध्यायैः निबद्धः अस्ति। यद्यपि ग्रन्थरचना छन्दःसूत्रग्रन्थस्य अनुकरणं करोति तथापि गणचिह्नविषये भिन्नता दृश्यते। यथा पिङ्गलाचार्यः व्यञ्जनादीनां त्रिकात्मकानामष्टगणानां स्वीकारं करोति तथैव अस्मिन् ग्रन्थेऽपि सादृश्यं दृश्यते। किन्तु गणप्रदर्शनचिह्नेषु भेदः प्राप्यते । एवञ्च अस्य ग्रन्थस्य सूत्रकारः वैदिकछन्दसां विवरणं न करोति। अत्र पारिभाषिकशब्दावल्या सह मात्रिकवार्णिकछन्दसां विवरणं प्रस्तारादयश्च विषयाः अध्यायशः क्रमबद्धतया प्रतिपादिताः सन्ति । अस्य ग्रन्थस्य रचनाकालः प्रायः एकादशशतकमिति विद्वद्भिः स्वीक्रियते।

प्रस्तुतग्रन्थस्य भाष्यकारः प्रस्तारस्य व्याख्यां निरूपयति यथा **पृथिवीं समतलां कृत्वा परस्परविशिष्टगुरुलघुविन्यासानि प्रसार्य दृश्यान्यनेन क्रमेण ।**[10] सूत्रकारः **स्नित्यधोधः ।**[11] तथा द्विर्द्विरितः। इति द्वाभ्यां सूत्राभ्यां प्रस्तारविधिं निरूपयति। एवं प्रस्तारविषयकं सूत्रं प्रदर्श्य सूत्रकारः अनन्तरं शेषप्रत्ययानां विधानं करोति ।

**२. हेमचन्द्रकृतम् छन्दोनुशासनम् –**

हेमचन्द्रकृतं छन्दोनुशासनं छन्दःशास्त्रपरम्परायाम् अत्यन्तं महत्त्वपूर्णं ग्रन्थरूपेण

परिगण्यते । अयं ग्रन्थः सूत्रबद्धस्वरूपेण विरचितः। पिङ्गलाचार्यप्रणीतैः छन्दःसूत्रैः स्वरूपतः अयं ग्रन्थः साम्यं भजते । संस्कृतछन्दसां विवेचनेन सह प्राकृतापभ्रंशभाषयोः छन्दोविज्ञानं ज्ञातुम् अयं ग्रन्थः विशेषतया उपयुक्तो भवति । आचार्यहेमचन्द्रेण अस्य ग्रन्थस्य स्वोपज्ञावृत्तिः स्वयमेव विरचिता या छन्दचूडामणि इति नाम्ना प्रसिद्धा अस्ति । पिङ्गलप्रणीतछन्दः सूत्रवत् अयमपि ग्रन्थः अष्टाध्यायात्मकः वर्तते । अस्य ग्रन्थस्य प्रथमेऽध्याये संज्ञानां विवरणं कृतम् । द्वितीयेऽध्याये समवृत्तानां निरूपणं । तृतीयेऽध्याये अर्धसमवृत्तानां विवेचनं । चतुर्थेऽध्याये आर्याछन्दसां प्रतिपादितम् पञ्चमषष्ठसप्तमाध्यायेषु अपभ्रंशछन्दसां विवेचनम् । अष्टमाध्याये च प्रस्तारादीनां षद्प्रत्ययानां सविस्तरं निरूपणं विहितम् । हेमचन्द्राचार्यस्य कालः एकादशशतकस्य उत्तरार्धे स्वीक्रियते ।

प्रस्तुतग्रन्थे अष्टमे अध्याये आदावेव अथ **प्रस्तारादयः षट् प्रत्ययाः** ।[13] इति सूत्रेण प्रारम्भः क्रियते। तत्र सूत्रकारेण प्रस्तारस्य व्याख्या स्वोपज्ञटीकायां निरूपिता। **प्रस्तार्यत इति प्रस्तारो वृत्तानां विस्तरतो विन्यासः। स आदिर्येषां प्रत्ययानां ते प्रस्तारादयः। प्रतीतिजननात्प्रत्ययास्तेऽधिक्रियन्ते** ।[14] ततः षद्प्रत्ययानां नामानि निर्दिश्य सूत्रकारः प्रस्तारविधिं विवृणोति ।

**प्रस्तारो नष्टमुद्दिष्टं सर्वैकादिगलक्रिया।**
**संख्या चैवाध्वयोगश्च षडेते प्रत्ययाः स्मृताः।।**

प्रस्तारः, नष्टः, उद्दिष्टम्, सर्वैकादि, गलक्रिया, संख्या, अध्वयोगः इति षडेते प्रत्ययाः । सूत्रकारः प्रस्तारविधिं द्विधा प्रतिपादयति ।

**प्राक्कल्पाद्यगोऽधो लः परमुपरिसमं प्राक्**
**पूर्वविधिरिति समयभेदकृद्वर्जं प्रस्तारः** ।।[16]

प्रथमं गुरुं स्थापयेत् । ततः पूर्वोक्तनियमानुसारेण क्रमशः गुरुलघुपरिवर्तनं करणीयम् । प्रथमायां पङ्क्तौ सर्वे गुरवः स्थापनीयाः । तदनन्तरं प्रतिपङ्क्त्यां दक्षिणस्थ गुरुलघू परमुपरिसमं परिवर्तनीयः। रिक्ते वामभागे नित्यगुरवः पूर्ववत् स्थापनीयाः। एवं सर्वलघुरचना यावदयं विधिः करणीयः। उपर्युक्तपद्येन प्रस्तारविधेः निरूपणं कृत्वा समवृत्तप्रस्तारवत् अर्धसमप्रस्तारस्य विषमप्रस्तारस्य च विवेचनं स्वोपज्ञटीकायां परिलक्ष्यते। तदनन्तरम् आचार्येण जातिष्वार्यायाः प्रस्तारः स्वोपज्ञटीकायां प्रतिपादितम्। ततः परं ग्रन्थाचार्येण समवृत्तानां द्वितीयः प्रस्तारविधिः **ग्लावधोऽधो द्विर्द्विरतः** ।[17] इति सूत्रेण निरूपितः। समवृत्तप्रस्तारार्थं प्रथमपङ्क्तौ गुरुलघू क्रमशः अधः लेखनीयौ। अस्य सूत्रस्य वृत्तौ त्र्यक्षरछन्दसां प्रस्तारः प्रदर्शितः। त्र्यक्षरछन्दसाम् अष्टौ भेदाः सन्तीति केदारभट्टप्रणीतया प्रस्तारविधिना अपि अवगम्यते तथापि ग्रन्थे तस्य निरूपणस्य वैशिष्ट्यं

स्पष्टतया दृश्यते । सूक्ष्मतया निरीक्ष्यमाणे अष्टमभेदपर्यन्तं गुरुलघ्वोः क्रमशः अधः विन्यासः अस्ति। अनन्तरं तौ गुरुलघू द्विगुणीभूय द्वौ गुरू द्वौ लघू इति क्रमविन्यासेन प्रकटितौ भवतः । तौ चतुश्चतुर्भेदेन विन्यस्तौ दृश्येते । एवमेव यदि कस्यचित् निर्दिष्टाक्षरसङ्ख्यायाः भेदाः ज्ञेयाः तर्हि तेषां क्रमविन्यासः एतादृशेन प्रकारेण निर्मीयते । अनेन प्रकारेण प्रसिद्धप्रस्तारविधेः अपेक्षया अयं प्रस्तारविधिः किञ्चित् भिन्नरूपः इति निदर्शनम् उपलभ्यते ।

**३. वाणीभूषणम् -**

वाणीभूषणं ग्रन्थस्य कर्ता आचार्यः दामोदरमिश्रः इत्युल्लेखः प्राकृतपैङ्गलनामकग्रन्थस्य लक्ष्मीनाथकृतायां टीकायां दृश्यते । एषः उल्लेखः प्रायः षोडशशताब्द्याः पूर्वकालीनः इति विद्वद्भिः स्वीक्रियते। अत एव दामोदरमिश्रस्य कालः षोडशशताब्द्याः पूर्ववर्तीति गृहीतुं शक्यते। वाणीभूषणमिति ग्रन्थः द्वाभ्यां परिच्छेदाभ्यां विभक्तः अस्ति। प्रथमपरिच्छेदे संज्ञाप्रकरणं विद्यते यत्र ग्रन्थे प्रयुक्तानां प्रमुखानां पारिभाषिकशब्दानां निरूपणं कृतमस्ति। तदनन्तरं तत्र मात्रावृत्तानामापि यथाविधि प्रतिपादनं दृश्यते। द्वितीयपरिच्छेदे तु वार्णिकच्छन्दसां निरूपणं विस्तरेण कृतमस्ति यत्र एकाक्षरछन्दसः आरभ्य प्रायः पञ्चविंशत्यक्षरच्छन्दपर्यन्तं सोदाहरणं विवेचनं प्रस्तुतमस्ति। अस्य ग्रन्थस्य रचनाशैली प्राकृतपैङ्गलसदृशी इति स्पष्टतया अवगम्यते । दामोदरमिश्रः दीर्घघोषकुलोत्पन्नः मैथिलब्राह्मणः आसीत्। सः मिथिलादेशस्य राज्ञा कीर्तिसिंहेन सह सम्बन्धितः आसीत् इति ऐतिहासिकपरम्परया ज्ञायते।

**दीर्घदोषकुलोद्भूतदामोदर इति श्रुतः।**
**छन्दसा लक्षणं तेन सोदाहरणमुच्यते।।**[18]

अनन्तरं गुरु-लघ्वोः लक्षणं दत्त्वा सूत्रकारेण गणवर्णनं विधाय मात्राप्रस्तारविधिः प्रतिपाद्यते । मात्राप्रस्ताररीतिः -

**प्रथमगुरोरधरे लघु दत्त्वा शेषं समानमितरेण।**
**उद्धृतं गुरुलघु वा प्रस्तारः सर्वलघु यावत्।।**[19]

एवं क्रमशः षट्कल-पञ्चकल-चतुष्कलानां भेदान् सूत्रकारः पद्यरूपेण प्रतिपादयति।

**उपसंहारः -**

छन्दःशास्त्रपरम्परायां मध्यकालः परिपूर्णः यतोहि अस्मिन्नेव काले मूलग्रन्थैः सह प्रसिद्धग्रन्थेषु विरचिताः टीकाः वृत्तरत्नाकरः इव समृद्धग्रन्थः प्राप्यते। तस्मिन् ग्रन्थे एव मात्रावृत्तानां विवरणमपि विपुलतया उपलभ्यन्ते। एतदतिरिक्तं छन्दःशास्त्रसम्बद्धाः प्राकृतापभ्रंशग्रन्थाः अपि अस्मिन्नेव काले प्राप्यन्ते इति। तेषु **कविदर्पणम्** नन्दिताढ्यकृतं,

**गाथालक्षण प्राकृतपैङ्गलम्** विरहाङ्ककृतं, **वृत्तजातिसमुच्चयं** रत्नशेखरकृतं **छन्दःकोशः**, स्वयम्भूकृतं **स्वयम्भूच्छन्दस्** इत्यादयः छन्दःशास्त्रीयग्रन्थाः मध्यकाले एव विरचिताः सन्ति। छन्दःशास्त्रे प्रस्तारविधिना सम्भाव्यवृत्तसङ्ख्या वृत्तानां लघुगुरुपरिवर्तनेन वृत्तनिर्मितिः ग्रन्थेषु प्रतिपाद्यते।

छन्दःशास्त्रीयग्रन्थकारैः शास्त्रपरम्परा अखण्डरूपेण प्रवाहिता। छन्दःशास्त्रीयपरिभाषाः, मात्रिकवार्णिकछन्दविभागः, गणपरिचयः, प्रस्तारादयः षट् प्रत्ययाश्च एते सर्वे विषयाः स्वग्रन्थेषु सुव्यवस्थितरूपेण निरूपिताः सन्ति। पिङ्गलाचार्यप्रणीतैः छन्दःसूत्रैः आरब्धायामस्यां परम्परायां मध्ययुगीनैः आधुनिकैश्च सर्वैः आचार्यैः स्वरचितेषु छन्दःशास्त्रीयग्रन्थेषु स्वतन्त्रग्रन्थशैलीमनुसृत्य शास्त्रविषयाः प्रतिपादिताः। छन्दःशास्त्रस्य सम्यगवलोकनेन एतदेवगम्यते यत् आद्यछन्दःशास्त्रकारेण छन्दःसूत्रेषु निरूपितानां सर्वेषां घटकानां परवर्तीभिः आचार्यैः अध्ययनं कृत्वा स्वतन्त्रग्रन्थरचनाः कृताः। पिङ्गलाचार्येण छन्दःसूत्रे प्रस्तारविषयोऽपि अत्यल्पैः सूत्रैः संक्षेपेण प्रतिपादितः। अस्य प्रस्तारविधेः विस्तृतं विवेचनं छन्दःसूत्रव्याख्यया हलायुधकृतायां टीकायां सुस्पष्टं प्राप्यते परं प्रस्तुते शोधपत्रे केवलं मूलग्रन्थानां विवरणं क्रियते। तदनन्तरं प्राचीनग्रन्थेषु एते विषयाः सूत्र-श्लोक-वृत्ति-कारिका इति प्रकारेण न्यूनाधिकप्रमाणेन निरूपिताः सन्ति। विशेषतः प्रस्तारविचारस्य सन्दर्भे केदारभट्टप्रणीतः **वृत्तरत्नाकरग्रन्थः** प्रस्तारादिषु षड्सु प्रत्ययेषु विशेषं महत्त्वम् आवहति। **छन्दोनुशासनग्रन्थे** प्रस्तारस्य भिन्ना प्रक्रिया उपलभ्यते। सामान्यतया प्रस्तारविधिना भेदसङ्ख्या ज्ञायते तथापि प्रस्तुतग्रन्थे एकान्तरितपदस्य प्रयोगेण सा सुलभतया अवगम्यते। यद्यपि **रत्नमञ्जूषाग्रन्थस्य** शैली पिङ्गलाचार्यस्य छन्दःसूत्रवत् दृश्यते तथापि ग्रन्थकर्त्रा किञ्चित् वैशिष्ट्यपूर्णपरिवर्तनेन ग्रन्थस्य निर्मितिः कृता। एवं प्रकारेण मध्यकालादारभ्य ग्रन्थेषु प्रस्तारस्य विस्तृतं विवेचनं दृष्टिगोचरं भवतीति। यत् किञ्चिदपि शास्त्रमद्य समाजे उपलभ्यते तद् परम्परानिरन्तरप्रवर्तनादेव इति ज्ञायते।

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# उपनिषत्सु संघटनम्

डॉ.नरेन्द्रकुमारपाण्डेयः*

सङ्घटनस्य नियोजनार्थं प्रबन्धनार्थं च उपनिषदां भूमिका विशिष्टतया सङ्घटनधारितं वर्तते। उपनिषद: ईश्वरार्पणभावनाम् उद्बोधयन्ति। अनया समर्पणक्रियया जीवः परमात्मनः सान्निध्यमपाप्य, तदनुसारं च स्वजीवनं यापयित्वा चिन्तामुक्तो भवति। अनेन विधिना आत्मानुभूतिं कुर्वन् स्वजीवनं पावयति गौरवं च आवहति।

विद्याया, अविद्याया, ज्ञानमार्गस्य कर्ममार्गस्य च विवेचनं विधां इदं निर्णीयते यत् समन्वयभावनैव श्रेयस्करी। एकाङ्गिनी प्रवृत्तिः दोषावहा। केवलं कर्ममार्गग्रहणेन यदि दोषसम्मतिरस्ति तर्हि ज्ञानमार्गग्रहणेऽपि ततोऽधिका दोषाः संभवन्ति। अतो द्वयोरपि समन्वयमाश्रित्य कार्यं विधेयम्।

**विद्यां चाविद्यां च यस्तद्वेदोभयं सह।**
**अविद्यया मृत्युं तीर्त्वा विद्ययाऽमृतमश्नुते॥**[1]

ईशोपनिषदि 'आत्महनो जनाः' इति विषयमङ्गीकृत्य मन्त्र एक उपलभ्यते। तत्र च प्रतिपाद्यते यद् आत्महनो जनाः घोरं नरकं यान्ति। का नाम एषा 'आत्महत्या' किम् आत्महत्याशब्देन आत्मनो हननमेवाभीष्टम्, उत वाऽन्यदपि किञ्चित्। विचार्यते चेत् तदा विज्ञायते यद् आत्महननं व्यापकार्थं विवृणोति। अत्र च आत्महत्या - शब्देनाभिप्रेतं वर्तते यद् जना आत्मनो ध्वनिं न शृण्वन्ति, तदनुकूलं च नाचरन्ति, ते सर्वेऽपि आत्मघातिनः सन्ति, सर्वे च ते प्रोन्नतिमार्गं विहाय अवनतिपथम् आश्रयन्ति। ईशोपनिषदि अन्यच्च महत्त्वपूर्णं वचनम् उपलभ्यते- **'तेन त्यक्तेन भुञ्जीथा मा गृधः कस्यस्विद् धनम्'** ॥[2]

स्वोपार्जितमेव धनं हितकारि श्रेयस्कारि च। अन्योपार्जितधनाश्रयणं पतनकारणम्। अतो लोभकारणात् कस्यापि धनं न हरणीयं, न च स्वीकरणीयम्।

ईशोपनिषदि अन्यच्चापि सुभाषितम् उपनिषदां व्यवहारपक्षं पोषयति।

**कुर्वन्नेवेह कर्माणि जिजीविषेच्छतं समाः।**
**एवं त्वयि नान्यथेतोऽस्ति न कर्म लिप्यते नरे॥**[3]

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*सहायकाचार्यः, संस्कृत-विभागः, हिमाचलप्रदेशकेन्द्रियविश्वविद्यालयः,धर्मशाला-176215

यावज्जीवं जीवः कर्म कुर्यात्, अनासक्तिभावनया कर्तव्यभावनया वा क्रियमाणं कर्म नहि बन्धनहेतुः। एतं मन्त्रमाश्रित्यैव भगवद्गीतायाः सुभाषितं प्रवर्तते –

**कर्मण्येवाधिकारस्ते मा फलेषु कदाचन।**
**मा कर्मफलहेतुर्भूः मा ते सङ्गोऽस्त्वकर्मणि ॥**[4]

कठोपनिषदि को नाम मृत्युः किञ्च अमरत्वम्, इति विशदं विविच्यते। तत्र च एतन्निर्णीयते यत् प्रयत्ने कृते सति मृत्युरेव अमरत्वेन परिणमते। पापकर्म मृत्युः, । पुण्यकर्म विषयविरक्तिश्च अमरत्वम्, अनाचारो मृत्युः, सदाचारोऽमरत्वम्। अमरत्वम्, विषयासक्तिः मृत्युः, एवं मृत्युरूपं विषमपि प्रयत्नेन अमरतां संपादयति। उक्तं च-

**विज्ञानसारथिर्यस्तु मनः प्रग्रहवान् नरः।**
**सोऽध्वनः पारमाप्नोति, तद्विष्णोः परमं पदम् ॥**[5]

कठोपनिषदि अन्यस्मिन् प्रसङ्गे एतदपि निरूप्यते यद् वित्तं जीविकासाधनमात्रमेवास्ति। न तु तेन तृप्तिः संभाव्यते, न चामृतत्वं लभ्यते। केवलं वित्तार्जनप्रवृत्तिर्मनुष्यं लक्ष्यच्युतं विदधाति, विनाशाय च जायते। उक्तं च -

**न वित्तेन तर्पणीयो मुनष्यः ।**[6]
**अमृतत्वस्य तु नाशाऽस्ति वित्तेनेति ॥**[7]

मुण्डकोपनिषदि एतदपि निरूप्यते यद् अयमात्मा न बलहीनेन लभ्यः। अतः शरीरस्वास्थ्यं नीरोगता चातिमहत्त्वं भजेते। अक्षयशक्तिरेव भौतिकीम् आध्यात्मिकीं चोन्नतिं कर्तुमीष्टे। उक्तं च- **नायमात्मा बलहीनेन लभ्यः ।**[8]

बृहदारण्यकोपनिषदि एतत् प्रतिपाद्यते यद् मूलकारणग्रहणेन तस्यान्ये व्यापाराः स्वमेव निगृहीता भवन्ति। दुन्दुभिग्रहणेन दुन्दुभिशब्दोऽपि गृह्यत एव।

स्थूलात् सूक्ष्मे विशिष्टा शक्तिः। न्यग्रोधस्य अणुरपि बीजो महान्तं वटवृक्षम् उत्पादयितुं शक्नोति।

**एषोऽणिम्न एवं महान् न्यग्रोधस्तिष्ठति ।**[9]

एकेनान्येनोदाहरणेन ज्ञायते यत्स्थूलपदार्थे सूक्ष्मतत्त्वमन्तर्हितं भवति। तच्च ध्यानेन, मननेन, चिन्तनेन प्राप्यते। यथा मुञ्जेऽन्तर्निहिता इषीका मुञ्जस्य बाह्यावरणमपास्य प्राप्तुं शक्यते तथा देहेऽन्तनिर्हित आत्मा अभ्यासबलेनाप्तुं शक्यते। स्थूलावरणस्य निरसनमेव सूक्ष्मतत्त्वस्य प्रशस्तो ज्ञानविधिः। इदमेव तथ्यं कठोपनिषद् इत्थं वर्णयति-

**अङ्गुष्ठमात्रः पुरुषोऽन्तरात्मा, सदा जनानां हृदये सन्निविष्टः।**
**तं स्वात् शरीरात् प्रवृहेन्मुखादिवेषीकां धैर्येण ॥**
**तं विद्यात् शुक्रममृतम् ।**[10]

मानवजीवने विद्याशिक्षयोरतीव महत्त्वं विद्यते किन्तु अस्ति उपनिषदो भणितिर्यद् यावद् विद्याशिक्षाभ्यां सह जीवने श्रद्धोपनिषदोः समावेशो न भवति तावज्जीवनस्य सर्वविधोत्कर्षो भवितुं

नार्हति। मानवजीवनं श्रद्धया शक्तिमता उपनिषदा च ज्योतिर्मयं भवति। उक्तं हि छान्दोग्योपनिषदि-

**यदेव विद्यया करोति, श्रद्धयोपनिषदा तदेव वीर्यवत्तरं भवतीति ।**[11]

विषयेऽस्मिन् वर्ण्यतेऽथर्ववेदेन - **अन्वारभेथाम् अनुसंरभेथाम्, एतं लोकं श्रद्धधानाः सचन्ते ।**[12]

अयमाशयः- सांसारिकं सुखं श्रद्धावानेव लभते। श्रद्धयाऽऽरब्धे कर्मणि सम्पृक्तो भव। श्रद्धामयं कर्म एव विद्यते लोके आनन्दानुभूतेरुत्तमोपायः। श्रद्धा हि नाम हार्दिकाभिनिवेशः। 'श्रत्' 'हृत्' इति शब्दद्वयं मूलत एकमेवार्थं वदति ।

अस्ति मानवजीवने अन्नस्य विशिष्टं महत्त्वम्। अन्नविषयकमुपनिषच्चिन्तनं तस्य व्यावहारिक पक्षं स्फुटं व्यनक्ति। अन्नं हि जीवनं, सर्वेऽपि प्राणिनः अन्नादेव जीवन्ति अतो विद्यते अन्नस्य महनीयं स्थानम्। अन्नादेव भूतानि जायन्ते, वर्धन्ते, अतोऽन्नमेव ब्रह्म अस्ति। न खलु कदापि अन्नं निन्दनीयं न च तिरस्करणीयम्। अन्नसमृद्धये सर्वथा सर्वैः प्रयत्नो विधेयः। अन्नमेव समेषां योगक्षेमं वहति। उक्तञ्च तैत्तिरीयोपनिषदि-

**अन्नाद् वै प्रजाः प्रजायन्ते। अन्नं हि भूतानां ज्येष्ठम्।**
**अद्यन्तेऽत्ति च भूतानि तस्मादन्नं तदुच्यते ।**[13]

अन्नं न निन्द्यात्। तद् व्रतम्। न कंचन वसतौ प्रत्याचक्षीत। बह्वन्नं प्राप्नुयात्। योगक्षेम इति प्राणापानयोः ।[14]

एवं वक्तुमेतत् शक्यं यद् उपनिषदोऽध्यात्मतत्त्वनिर्देशनसमकालमेव व्यावहारिकीमपि सङ्घटनपद्धतिं प्रस्तुवन्ति ।

**उपनिषत्दृष्ट्या सङ्घटनस्य आवश्यकता-**

सङ्घटनकार्यं निश्चयेन सर्वं साधयति। सङ्घटनं समाजसम्बद्धनीतीनां सम्पादनं करोति। सङ्घटनस्य रीति-नीती भवतः येन जनाः सुशिक्षितसुसंस्कृताः भवेयुः। जनान् सुशिक्षितान् सुसंस्कृताश्च कर्तुं उपनिषदां महती भूमिका वर्तते ।

**मधुवाता ऋतायते मधु क्षरन्ति सिन्धवः। माध्वीर्नः सन्त्वोषधीः ।**[15]

तैत्तिरीयोपनिषदि 'ओं शिक्षां व्याख्यास्यामः'। वर्णः स्वरः, मात्रा बलम्, साम सन्तानः इति ।[16] इति आरभ्य शिक्षास्वरूपसंहिता महासंहिता चेति द्विधा विभज्य विशदीक्रियते। तत्र वर्ण-स्वर-मात्रा-बल-सन्तानानां परिचयात्मिकी शिक्षा संहिता इति ततः परम् अधिलोकम् आरभ्य अध्यात्मं यावत् भिन्नविषयकज्ञानसम्पादिका शिक्षा महासंहिता इति च उपवर्ण्यते ।

अथाध्यात्मम्। अधरा हनुः पूर्वरूपम्। उत्तरा हनुरुत्तररूपम्। वाक्सन्धिः, जिह्वा

सन्धानम्, इत्यध्यात्मन् इतीमाः महासंहिता य एवमेता महासंहिता व्याख्यता वेद । सन्धीयते प्रजया पशुभिः ब्रह्मवर्चसेनात्राद्येन सुवर्गेण लोकेन ।[17]

**ब्रह्मज्ञानम् अस्याः शिक्षायाः चरमं लक्ष्यम् इति उपनिषत्कारः आचष्टे ।**

आचार्यं[18] - शिष्योः मध्ये विद्या सन्धिः । प्रवचनं सन्धानम्, आचार्यः पूर्वरूपम्, अन्तेवासी- शिष्यः उत्तररूपम् इति शिक्षावल्यां निरूपितम् । प्रवचनमाध्यमेन गहनातिगहनं तत्त्वं शिष्याय दीयते स्म । प्रवचनविधिद्वारा शिष्याः शिक्षणं प्राप्नुवन्ति स्म । सावधानाः शिष्याः श्रद्धया गुरूपदेशं श्रृण्वन्ति स्म । वैयक्तिकरूपेण प्रत्येकं शिष्यं शिक्षयितुं विधिरयं समुपयुज्यते स्म । गुरुशिष्ययोः सम्बन्धः दृढः आसीदिति च अवगम्यते ।

तैत्तिरीयोपनिषदि सङ्घटनसम्बद्धाः अनेकविचाराः उपलभ्यन्ते । केचन बिन्दवः अद्यत्वे सङ्घटनक्षेत्रे अनुसर्तुं प्रशस्ता विद्यन्ते । अध्ययनसमाप्तेः समनन्तरं गुरोः सकाशात् स्नातकं प्रति कृतः उपदेशः सर्वथा अनुकरणीयो वर्तते । तत्र प्रस्तुताः केचन विचाराः प्रस्तूयन्ते-

सत्यं वद । धर्मं चर । स्वाध्यायान्मा प्रमदः ।

**सत्यान्न प्रमदितव्यम् । भूत्यै न प्रमदितव्यम् ।**<br>**कुशलान्न प्रमदितव्यम् । धर्मान्न प्रमदितव्यम् ।**<br>**स्वाध्यायप्रवचनाभ्यां न प्रमदितव्यम् ।**<br>**देवपितृकार्याभ्यां न प्रमदितव्यम् ।**[19]

यदा स्नातकः गुरुकुलात् स्वगृहं प्रस्थितः सन् गुरोरनुमतिं पृच्छति, तदा आचार्यः अन्तेवासिनम् अनुशास्ति । तदेदम् अनुशासनम् अद्यत्वे सामाजिकं मूल्यं प्रतिष्ठापयितुं प्रभवति । यथा स्वाध्यायः सर्वदा करणीयः । सत्यपालनं, धर्माचरणं, समाजस्य कुशलचिन्तनं च सर्वोत्कृष्टं कर्तव्यम् इति समाजं प्रति शिक्षितः जनः आदर्शभूतः स्यात् । समाजम् उन्नेतुं शिक्षितो जनः निरन्तरं यतेत ।

**मातृदेवो भव । पितृदेवो भव । आचार्यदेवो भव । अतिथिदेवो भव ।**[20]

समाजे ज्येष्ठानां समादरः श्रेयसे स्यात् इति उपदिशति आचार्यः । माता-पितरौ देववद् सेवस्व । आचार्यम् अतिथिं च यथोचितं सम्मानय । गुरुकुले अस्माकं यद् यद् कार्यं समीचीनं तत्तदेव सेवस्व न तु असत्कार्यम् इति शिष्यम् उपदिशति ।

यान्यस्माकं सुचरितानि यानि च अनवद्यानि कर्माणि तानि त्वयोपास्यानि सेवितव्यानि नेतराणि ।[21]

समाजे यदा कार्यकरणे सन्देहः धर्माचरणविषये वा संशयः तदा तत्रत्यान् विचारशीलान्, विवेकसम्पन्नान्, धर्मनिष्ठान्, ज्येष्ठान् पृच्छ्यॉश्च अनुसर इति सार्वकालिकं तत्त्वम् उपदिशति आचार्यः । एवं वेदमन्त्रेषु तत्र तत्र उपदिष्टानि सङ्घटनतत्त्वानि प्रस्तूयन्ते ।

अथ यदि ते कर्मविचिकित्सा वृत्तविचिकित्सा वा स्यात् । ये तत्र समदर्शिनः, धर्मकामाः,

अलूक्ष, यथा ते तेषु वर्तेरन् तथा तेषु वर्तेथाः ।[22]

अपो महि व्ययति चक्षसे तमो ज्योतिष्कृणोति ।[23]

इन्द्रं क्रतुं न आ भर, पिता पुत्रेभ्यो यथा ।[24]

आच्छिद्रोघ्नी पीपयद् यथा नः ।[25]

अद्मसद्याय हिन्विरे ।[26]

अग्निं धीभिर्मनीषिणो मेधिरासो विपश्चितः ।[27]

अमर्धन्तो बसुभिर्यादमानाः ।[28]

इमां धियं शिक्षमाणास्य देव ।[29]

इमे ये नार्वाङ् न परश्चरन्ति ।[30]

क्रतुं सचन्ते सचितः सचेतसः ।[31]

तपसो जातं तपसो विभूतम् ।[32]

तृतीयेन ज्योतिषा संविशस्व ।[33]

धीभिर्विप्राः प्रमतिमिच्छमानाः ।[34]

न ब्राह्मणासो न सुतेकरासः ।[35]

पक्षोभिरपिकक्षेभिरत्राभि सं रभमहे ।[36]

पेशो मर्या अपेशसे ।[37]

यदिन्द्र पूर्वो अपराय शिक्षन् ।[38]

यथा यथा मतयः सन्ति नृणाम् ।[39]

यावत् तरस्तन्वो यावदोजः ।[40]

यावन्नरश्चक्षसा दीव्यानाः ।[41]

मनीषिणः प्र भरध्वं मनीषाम् ।[42]

सुविज्ञानं चिकितुषे जनाय ।[43]

सुविरासो विदथमा वदेम ।[44]

सुतर्माणमधि नावं रुहेम ।[45]

सहस्रधारा पयसा मही गौ ।[46]

त्वमिद् हि ब्रह्मकृते काम्यं वसु देष्ठः ।[47]

ईहे रयिं यशसं पूर्वभाजम् ।[48]

उद् ज्योतिरमृतं विश्वजन्यम् ।[49]

उपशिक्षा सखायं प्रबोधय ।[50]

तयोर्यत् सत्यं यतरद् ऋजीयः ।[51]

तदित् सोमोऽवति हन्त्यासत् ।[52]

**दुर्विद्वासं रक्षस्विनम्, आभोगं हन्मना हतम् ।[53]**

**यत्र नार्यपच्यवमुपच्यव च शिक्षते ।[54]**

**मही माता दुहितुर्बोधयन्ती ।[55]**

**व्यच्छन्ती नः सनये धियो धाः ।[56]**

**सं पूषन् विदुषा नय, यो अञ्जसानुशासति ।[57]**

वेदे नैके मन्त्राः सङ्घटनशिक्षायाः विविधमुखं विवृण्वन्ति । ऋग्वेदस्य सप्तमण्डले 'शिक्षा अज्ञानान्धकारं दूरीकृत्य ज्ञानदीपं प्रज्वालयति' इति शिक्षायाः महत्त्वं प्रतिपद्यते । जिज्ञासुः ज्ञानार्थं सर्वज्ञं याचते । पुत्रं पितावत् मां शिक्षय इति याचते ज्ञानार्थी । एवमेव आचार्यः स्वशिष्यस्य स्वस्य च ज्ञानविस्ताराय बुद्धिविकासाय च प्रार्थयते । प्रबन्धनशास्त्रानुसारं प्रबन्धकः स्वस्य स्वकार्यकर्तृणां च मतिं विकासयेत् ।

सामाजिकदृष्ट्या समाजं समाजस्य विकासाय शिक्षितः नरः स्वेतरं शिक्षयेत् इति तत्त्वं निरूपितम् अपरत्र ज्ञानसम्पादनमार्गः प्रबन्धन-शास्त्रसिद्धान्तानुसारं एकाग्रचित्तसः सावधानं विद्याम् अधिगच्छति मतिमान् इत्याशयः विशदीकृतः। तथैव प्रवचनद्वारा स्वज्ञानपरिधिं विपश्चित् विस्तारयति इति प्रबन्धन-शास्त्रतत्त्वं निरूप्यते । अन्यत्र अर्थकारी विद्या सम्पादनीया इति आधुनिक सङ्घटनोद्देश्यं वेदमन्त्रेषु निर्दिष्टं वर्तते ।

सङ्घटनं मानवस्य व्यक्तित्वं पोषयति । आन्तरं बाह्यं च सौन्दर्यं वर्धयति। कुरूपिंण सुरूपिणं कारयति, हे मानवाः भवन्तः सङ्घटनशिक्षया कुरूपम् अपहाय सुरूपं प्राप्नुवन्तु इति उपदेशो अन्तर्निहितः। कथं वा सङ्घटनं सन्ततेः सन्ततिं प्रसरेत् इति प्रतिपाद्यते। ज्येष्ठाः कुटुम्बसदस्याः, च स्वापेक्षया अवरान् सङ्घटनविषये शिक्षयन्ति, स्वज्ञातं विषयं स्वानुभवं च प्रेम्णा सङ्क्रामयन्ति ।

एवं जिज्ञासवः स्वशक्तेरनुसारं सङ्घटनशिक्षां लभेयुः इत्याशयः सम्यक् विशदीकृतः। यथा मानवः स्वबुद्धेः अनुगुणं ज्ञानं विन्दते। प्रबन्धनशास्त्रानुसारं शिशुकेन्द्रितसङ्घटनशिक्षा, व्यक्तेः बुद्धि- अनुगुणा च सङ्घटनशिक्षा मनोवैज्ञानिकी समुचिता च मन्यते । मनुष्यः शारीरिकशक्तिं प्रतिभां च अनुसृत्य ज्ञानं समार्जति नान्यथा । पुनः स्वीया सूक्ष्मदृष्टिः ज्ञानार्जने सहकरोति । केचन विषयाः सूक्ष्मदृष्ट्या तीक्ष्णमत्या एव अध्येयाः न तु साधारणया । सेयं तीक्ष्णा बुद्धिः ज्ञानरूपं वज्रं तीक्ष्णयति । गभीराणां शास्त्राणाम् अध्ययनार्थं बुद्धिमन्त एव प्रभवन्ति । तत्र योग्यानां कार्यकर्तृणां चयनं बोधनं च आवश्यकम् । अन्यथा मन्दमतीनां कृते तादृशबोधनं वृथा स्यात् । ज्ञानी विपश्चित् मानवः सदा सन्मतिम् उपयुङ्क्ते । स एव सुमतिः परमं ज्ञानं विन्दते येन निरन्तरं सुखं लभ्यते । स्वमत्या अधीतशास्त्रः, सर्वत्र बहुमन्यते । गहनेषु शास्त्रर्थेषु परिणतः समाजं भाषणद्वारा उपदिशेत्

स्नातकः। सोऽयमाशयः सार्वकालिकः। शिक्षितो जनः सङ्घटनद्वारा समाजम् उन्नयेत् स्वयं च मुच्येत। कर्तव्यं पालयन्तः शिक्षिताः सामाजिकान् यथाकालं शिक्षयन्तः सम्भूय परमानन्दम् अनुभवेयुः। तथा च वयं सर्वे सहैव संसारतारिकां सङ्घटननौकाम् आश्रयामः। सेयं ज्ञानरूपिणी विद्या सहस्रधाराभिः क्षीरं ददती कामधेनुरिव चकास्ति। वयं च 'ज्ञानरूपं दुग्धं पिबामः। शिक्षागावं शरणं गच्छामः इति वाग्देवी कामधेनुना सह उपमिता वर्तते।

**सन्दर्भाः-**


1. ईशोपनिषद्-११
2. ईशोपनिषद्-१
3. ईशोपनिषद्-२
4. श्रीमद्भागवद्गीता-२/४७
5. कठोपनिषद्-१/३/९
6. तदेव-१/१/२७
7. बृह. उप.- ४/५/३
8. मुण्डकोपनिषद्-३/२/४
9. छान्दोग्योपनिषद्-६/१२/२
10. कठोपनिषद्-२/६/१७
11. छान्दोग्योपनिषद्-१/१/१०
12. अथर्ववेद-६/१२२/३
13. तैत्तिरीयोपनिषद्-२/२
14. तदेव-३/२/१०
15. ऋग्वेद-९/१०/६
16. तैत्तिरीय उपनिषद् शिक्षाध्याय:-२/१
17. तैत्तिरीयोपनिषद्-८
18. उत्तरा हनुरुत्तररूपम्।
19. तैत्तिरीय उपनिषद् शिक्षावल्ली।
20. तदेव।
21. तदेव।
22. तदेव।
23. तैत्तिरीय उपनिषद् शिक्षावल्ली-७/८१/१
24. तदेव-७/३२/२७
25. तदेव-१०/१३३/७
26. तदेव-८/४३/१९
27. तदेव-६/४३/१९
28. तदेव-७/८६/५
29. तदेव-८/४२/३
30. तदेव-१०/७१/९
31. तदेव-१०/६४/७
32. तदेव-१०/१८३/१
33. तदेव-१०/५६/१
34. तदेव-7/93/3
35. तदेव-10/71/9
36. तदेव-10/134/7
37. तदेव-1/6/3
38. तदेव-7/20/7
39. तदेव-10/111/1
40. तदेव-7/11/4
41. तदेव-7/91/4
42. तदेव910/111/1
43. तदेव-7/104/12
44. तदेव-8/48/14

45. तदेव8/42/3
46. तदेव-10/133/7
47. तदेव-8/66/6
48. तदेव-7/93/4
49. तदेव-7/76/1
50. तदेव-10/42/2
51. तदेव-7/104/12
52. तदेव-7/104/12
53. तदेव-7/94/12
54. तदेव-1/28/3
55. तदेव-95/47/1
56. तदेव-7/71/5
57. तदेव-6/54/1

***

# मराठी

# पताकास्थानकविचार: एक बहुआयामी अध्ययन

राधिका दीपक देशपांडे*

**सारांश -**

प्राचीन काळापासून अन्न,वस्त्र,निवारा याबरोबरच मनोरंजन हे देखील मानवी संस्कृतीचे एक अविभाज्य अंग असल्याचे प्रत्ययास येते. त्यामुळेच संस्कृतमध्ये तसेच इतर अनेक भाषांमध्ये देखील काव्य, नाटके इत्यादी मनोरंजनपर साहित्याचा आविष्कार झालेला आढळतो. साहित्यनिर्मिती सुरू झाल्यानंतर त्याचे शास्त्रदेखील विकसित झाले. यालाच साहित्यशास्त्र असे संबोधले गेले आहे. संस्कृतमध्ये साहित्यदर्पण, नाट्यशास्त्र यांसारख्या शास्त्रीय ग्रंथांमध्ये विविध साहित्य प्रकारांचे विवेचन केलेले आढळते. त्यामध्ये काव्यप्रयोजन, काव्यप्रकार, दशरूपके इत्यादींचा समावेश होतो. दशरूपके म्हणजेच संस्कृत साहित्यातील दृक्श्राव्य काव्य अर्थात नाटके. या नाटकांच्या विविध अंगांचा कथानकाच्या विविध टप्प्यांचा विस्तृत विचार या ग्रंथांमध्ये केला आहे. या ग्रंथांमध्ये आढळणारे नाटकाचे एक अतिशय महत्त्वाचे अंग म्हणजेच पताकास्थानक. प्रस्तुत शोधनिबंधामध्ये संस्कृत रूपकांतील पताकास्थानक या संकल्पनेबरोबरच पाश्चात्य वाङ्मयातील पताकास्थानकसदृश संकल्पनेचा त्याचबरोबरीने आधुनिक दृक्श्राव्य कलाकृतींमधील अशी स्थाने यांचा विस्तृत विचार केला गेला आहे.पताकास्थानकविचार: एक बहुआयामी अध्ययन

**प्रस्तावना -**

संस्कृतमधील साहित्यदर्पण, नाट्यशास्त्र यांसारख्या शास्त्रीय ग्रंथांमध्ये विविध साहित्यप्रकारांचे शास्त्रीय पद्धतीने विवेचन केलेले आढळते. त्यामध्ये काव्यप्रयोजन, काव्यप्रकार, दशरूपक इत्यांदींचा समावेश होतो. दशरूपके म्हणजे संस्कृत साहित्यातील दृक्श्राव्य काव्य म्हणजेच नाटके. या नाटकांच्या विविध अंगांचा, कथानकाच्या विविध टप्प्यांचा विस्तृत विचार या ग्रंथांमध्ये केला आहे. या ग्रंथांमध्ये आढळणारे नाटकाचे एक अतिशय महत्त्वाचे अंग म्हणजे पताकास्थानक होय. प्रस्तुत निबंधामध्ये पताकास्थानक या संकल्पनेचा विस्तृत विचार केला आहे.

*संपादन सहाय्यक,संस्कृत कोशशास्त्र प्रकल्प, डेक्कन कॉलेज पदव्युत्तर व शोध संस्था,अभिमत विद्यापीठ पुणे

**पताकास्थानक -**

रूपकांमध्ये जेव्हा त्यातील पात्रांच्या बोलण्याचा विपर्यास, विशिष्ट प्रकारे योगायोगाने घडणाऱ्या घटना ज्या पात्रांना समजत नाहीत; पण प्रेक्षकांसाठी त्यामधून पुढील घटनांचे सूतोवाच केले जाते, तेव्हा अशा कथानक अथवा संवादातील योजनांमधून दिसणाऱ्या अद्भुत प्रसंगांना पताकास्थानक म्हणतात भरतमुनींनी पताकास्थानकाचे लक्षण पुढीलप्रमाणे केले आहे:

**यत्रार्थे चिन्तितेऽन्यस्मिंस्तल्लिङ्गोऽन्यः प्रयुज्यते ।**
**आगन्तुकेन भावेन पताकास्थानकं तु तत् ॥**[1]

अर्थ – जेथे एखादी घटना अथवा वाक्य एका विशिष्ट अर्थी प्रयुक्त होत असताना त्याचा सूचक अन्वयार्थ श्लिष्ट अर्थाद्वारे पुढील घटनांचे संकेत देतो, त्या स्थानाला पताकास्थानक म्हटले जाते.

याठिकाणी बीज, बिंदू, पताका, प्रकारी आणि कार्य या पाच अर्थप्रकृतींपैकी एक असणारी पताका व पताकास्थानक यांच्यामध्ये साम्य आहे, हे सांगण्यासाठी लक्षणामध्ये 'भावी घटनेचे सूचक' असे म्हटले आहे. येथे प्रत्यक्ष पताका ही अर्थप्रकृती नसते, तर त्याच्यासारखी घटना असते.

पताकास्थानकाचे चार प्रमुख भेद भरतमुनींनी सांगितले आहेत. त्यांची नावे प्रथम, द्वितीय, तृतीय, चतुर्थ अशीच सांगितली आहेत.

**१) प्रथम पताकास्थानक –**

**सहसैवार्थसंपत्तिर्गुणवत्वुपकारतः ।**
**पताकास्थानकमिदं प्रथमं परिकीर्तितम् । ।१९.३१ । ।**[2]

जेव्हा प्रेक्षकांना एखाद्या प्रसंगातून नाटकाच्या मूळ कथानकातील अंतिम फलाचा अचानक परिचय होतो व तो प्रसंग कथेसाठी उपकारक ठरतो, तेव्हा तेथे 'प्रथम पताकास्थानक' होते.

याचे उदाहरण म्हणून अभिनवगुप्ताने आपल्या टीकेमध्ये 'रत्नावली' या हर्षवर्धनाच्या नाटकातील प्रसंग सांगितला आहे. नायिका सागरिका राजा उदयनावर प्रेम करते आहे. काही कारणाने ती उदयनाची पत्नी वासवदत्ता हिचे रूप घेते व वासवदत्तेला हे कळले, हे पाहून वेलीचे पाश आपल्या गळ्याभोवती लपेटून सागरिका जीव द्यायला जाते. तेव्हाच राजा तिथे पोहोचतो व ती वासवदत्ताच आहे, असे समजून तिला वाचवायला जातो. त्यावेळी तो म्हणतो –

राजा – (कण्ठात् पाशमपनयन्) अयि साहसकारिणि किमिदमकार्यं क्रियते

**मम कण्ठगताः प्राणाः पाशे कण्ठस्थिते तव ।**
**अतः स्वार्थप्रयत्नोऽयम् त्यज्यतां साहसं प्रिये ॥**[3]

वासवदत्ता – (उपसृत्य सरोषम् ।) आर्यपुत्र, युक्तमेतत् । सदृशमेतत् ।

असे म्हणून तो तिच्यापाशी पोहोचतो. तेव्हा तो तिच्या कंठातील पाश दूर करत असताना त्याला कळते की ही सागरिका आहे.

राजा – (दृष्ट्वा सवैलक्ष्यम् ।) देवि, न खल्वकारणे मामुपलब्धुमर्हसि । **त्वामेव मत्त्वा वेषसादृष्याद्विप्रलब्धा वयमिहागताः ।**

राजाने वासवदत्तेला उद्देशून जो श्लोक उच्चारला, तो अनवधानाने सागरिकेस लागू झाला. या रूपकाच्या कथावस्तुची अंतिम परिणतीस्वरूप म्हणून होऊ घातलेल्या सागरिका आणि राजा उदयन यांच्या मीलनाचा हा संकेत या घटनेतून प्रेक्षकांना मिळाला. त्यामुळे येथे प्रथम पताकास्थानक झाले.

**२) द्वितीय पताकास्थानक –**

**वचः सातिशयं श्लिष्टं काव्यबन्धसमाश्रयम् ।**
**पताकास्थानकमिदं द्वितीयं परिकीर्तितम् ॥**[4]

जेव्हा एखाद्या पात्राचा बोलण्याचा उद्देश एक असतो, पण त्यातील श्लेषामुळे त्याचा आशय कथानकाच्या अनुषंगाने प्रेक्षकांसाठी बदलतो, तेव्हा तेथे द्वितीय पताकास्थान होते. येथील पताकास्थानक मुख्यत्वे काव्यबंधातून म्हणजेच पद्यांमधून साधले जाते. उदाहरण म्हणून टीकाकाराने 'रामाभ्युदयम्' या नाटकातील तृतीय अंकामधला सुग्रीवाने सीतेला अपरोक्षपणे उद्देशून म्हटलेला श्लोक दिला आहे.

**बहुतात्र किमुक्तेन पारेऽपि जलधेः स्थिताम् ।**
**अचिरादेव देवि त्वामाहरिष्यति राघवः ॥**[5]

येथे सुग्रीवाला सीतेचा ठावठिकाणा माहित नाही. परंतु 'कुठेही असलीस, अगदी समुद्रापलिकडे जरी असलीस, तरी राम तुला शोधून काढेलच 'या आशयाचा लोक त्याने म्हटला व अनवधानाने सीता जिथे आहे, त्या स्थानाचा प्रेक्षकांना बोध करून दिला.

**३) तृतीय पताकास्थानक –**

**अर्थोपक्षेपणं यत्र लीनं सविनयं भवेत् ।**
**श्लिष्टप्रत्युत्तरोपेतं तृतीयमिदमिष्यते ॥**[6]

या स्थानी एक विषय सुरु असतो व त्याला अनुसरून संभाषण सुरु असते, मात्र त्यातील श्लेषयुक्त प्रत्युत्तरांमुळे व त्यातील अस्फुट अर्थामुळे कथेतील भावी घटनांची प्रेक्षकांना सूचना मिळते. या प्रकाराची उदाहरणे अत्यंत प्रसिद्ध आहेत.

वेणीसंहारातील प्रसंग -

दुर्योधनः - पर्याप्तमेव करभोरु ममोरुयुग्मम् ॥[7]

कञ्चुकी - देव, भग्नं, भग्नम् -

राजा - केन ।

कञ्चुकी - भीमेन -

राजा - कस्य ।

कञ्चुकी - भवतः -

येथे दुर्योधन आपल्या पत्नीला म्हणतो की माझे उरुयुग्म तुला स्थानापन्न होण्यास पुरेसे आहेत. या श्लोकातील 'ऊरुयुग्मम्' या शब्दानंतर 'भग्नं भग्नं' असे ओरडत कंचुकी येतो. वास्तविक त्याला युद्धभूमीवर दुर्योधनाच्या सेनापतीच्या रथावरील ध्वज वाऱ्याच्या वेगामुळे मोडून पडल्याची अशुभ घटना सांगायची आहे. मात्र धावत येत असल्याने तसेच घाबरून गेल्यामुळे कंचुकी पूर्ण वाक्य उच्चारू शकत नाही. त्यामुळे 'भग्नं' असे म्हटल्यावर दुर्योधनाने 'कोणी?' असे विचारले असता त्यावर 'भीमेन' असे उत्तर दिले. येथे भीमेन वातेन/वायुना असा अन्वय अपेक्षित आहे. या प्रसंगातील कंचुकी आणि दुर्योधनाच्या संवादांमधून प्रेक्षकांसाठी 'ऊरुयुग्मं भग्नं भीमेन भवतः' अशा प्रकारे वाक्यरचना तयार झाली. त्याद्वारे 'दुर्योधनाची मांडी फोडून त्याच्या रक्ताने द्रौपदीचे केस सावरेन', ही भीमाची प्रतिज्ञा आणि त्या कथानकात भविष्यात या प्रतिज्ञेची पूर्ती होणार असल्याचे संकेत प्रेक्षकांना मिळाले.

अशा प्रकारे येथे श्लोकातील अंतिम शब्दाशी दुर्योधनाच्या प्रश्नांचा अन्वय लागल्यामुळे कञ्चुकीच्या बोलण्याचा विपर्यास होऊन प्रेक्षकांना भविष्यातील घटनेची चाहूल लागते.

**४) चतुर्थ पताकास्थानक –**

**द्व्यर्थो वचनविन्यासः सुश्लिष्टः काव्ययोजितः ।**
**उपन्याससुयुक्तश्च तच्चतुर्थमुदाहृतम् । ।[8]**

जेव्हा वाक्य अथवा शब्दांच्या रचनेमध्ये श्लेषामुळे एकापेक्षा अधिक अर्थ भासतात व ही वाक्ये काव्याने किंवा काव्याशी जोडलेली असतात, तेव्हा तेथे चतुर्थ पताकास्थानक होते. या वाक्यांचा किंवा पद्यांचा प्रतीत होणारा दुसरा अर्थही तितक्याच समर्पक रीतीने रितीने समजतो.

उदा. रत्नावली नाटककामध्ये नेपथ्यातून वैतालीकाच्या आवाजातील एक पद्य रंगमंचावर ऐकू येते. सायंकाळच्या रम्य वातावरणाचे वर्णन प्रस्तुत पद्यामध्ये येते. या पद्यातील 'प्रीत्युत्कर्षकृतो दृशामुदयनस्येन्दोरिवोद्वीक्षते[9]' या पंक्तीमध्ये उदयाला येणाऱ्या चंद्राची स्तुती केली आहे. यानंतर

लगोलग येणाऱ्या सागरिकेच्या श्लेषयुक्त उद्गारांमुळे वरील पंक्ती द्विअर्थी ठरते.

सागरिका - अयं स राजा **उदयनो** यस्याहं तातेन दत्ता ।

चारही पताकास्थानांचे विश्लेषणः

**१) प्रथम व तृतीय पताकास्थानक –**

**साम्य –** ही दोन्ही पताकास्थानके दृश्यप्रधान आहेत. कारण, उदाहरणांच्या आधारे पाहिले, तर 'प्रथम' या भेदातील उदाहरणातील रत्नावली नाटकामधील प्रसंगात उदयनाला प्रथम सागरिकेच्या ठिकाणी वासवदत्ता दिसणे व नंतर ती सागरिका आहे हे समजणे तसेच तृतीय भेदातील कञ्चुकीचे घाईघाईने प्रवेश करत 'भग्नम् भग्नम्' असे म्हणणे व त्याचा दुर्योधनोक्त श्लोकातील शेवटच्या 'ममोरुयुग्मम्' या शब्दाशी अन्वय लागणे या नाट्यमय घटना केवळ लिखित स्वरूपापेक्षा दृक्श्राव्यप्रधान असल्याचे आढळते.

**भेद –** 'प्रथम' भेदातील घटना, जी कथानकाला इष्ट असते, ती बहुतांशी प्रत्यक्ष पात्रांसोबतच घडते. 'तृतीय' या भेदातून जेव्हा नाटकाच्या कथेला अनुसरून भावी घटना सूचित होते, तेव्हा ती केवळ प्रेक्षकांसाठी असते. प्रत्यक्ष पात्रे याबद्दल अनभिज्ञ असतात. तृतीय भेदाच्या लक्षणामध्ये 'श्लेषयुक्त प्रत्युत्तर' असे स्पष्टपणे सांगितले असल्यामुळे येथे निश्चितच संवाद असतो; मात्र प्रथम या भेदाचे स्वरूप भिन्न असू शकते.

- **तृतीय पताकास्थानकाचे वैशिष्ट्य –** योगायोगाने, लागोपाठ उच्चारल्या गेलेल्या संवादाच्या तुकड्यांमधून, मनात संभ्रम असताना कानांवर सहजगत्या पडणाऱ्या शब्द अथवा वाक्यांमधून संभ्रम दूर होणे अथवा भावी घटनांचे सूतोवाच होणे अशा प्रसंगी तृतीय पताकास्थानक मानले जाते. शकुनशास्त्रातील 'उपश्रुती' नामक शकुनाशी याचा फार जवळचा संबंध आहे. उपश्रुती ही एक धर्मशास्त्रीय संकल्पना आहे. यामध्ये अनवधानाने घडणाऱ्या घटना, औचित्य नसताना कानावर पडणारे शब्द यांच्या माध्यमातून सद्यस्थितीत पडलेल्या प्रश्नांची उत्तरे शोधली जातात. यामधून शुभ अथवा अशुभ शकुन सांगितला जातो. त्याच प्रकारे या पताकास्थानकातही कथानकामध्ये भविष्यात घडणाऱ्या घटनांचे भाकीत प्रेक्षकांना कळेल अशा पद्धतीने केले जाते.

**२) द्वितीय आणि चतुर्थ पताकास्थानक**

**साम्य -** या दोन्ही प्रकारातील प्रमुख साम्य म्हणजे दोन्ही पताकास्थानके पद्यस्वरूप असतात.

म्हणजेच, ते भाषिक असून श्राव्य प्रकारात मोडतात. तसेच दोन्ही ठिकाणी श्लेष अपेक्षित असतो. यामधून नाटककाराचे भाषेवरील प्रभुत्व दिसून येते.

**भेद** - या दोन्हीपैकी द्वितीय पताकास्थानकाचे दूसरे नामकरण 'श्लिष्ट' व चतुर्थ पताकास्थानकाचे नामकरण 'तुल्यविशेषण' असे आढळते.[10] यावरून या दोन्ही प्रकारातला मुख्य फरक असा सांगता येईल की, 'द्वितीय' प्रकारामध्ये फक्त नाटकातील पद्य, तर चतुर्थामध्ये पद्यासह उद्गार अथवा संवादांचीही द्व्यर्थी रचना असते. 'द्वितीय'मधील काव्यात अतिशयोक्ती असते. असे असले, तरी यांची ग्रंथोक्त उदाहरणे पाहिली असता या दोन प्रकारातील भेदांत संदिग्धता आढळते.

- **पाश्चात्य साहित्यशास्त्रातील पताकास्थानक सदृश संकल्पना –**

**१) नाट्यविडंबन आणि शाब्दिक विडंबन (Dramatic and Verbal Irony)[11]**

पताकास्थानकांचे घटनाप्रधान (प्रथम व तृतीय) व शब्दप्रधान (द्वितीय व चतुर्थ) असे दोन प्रमुख भेद दिसून येतात विशिष्ट दृश्यरचना आणि शब्दचमत्कृती यांमुळे नाटकाच्या कथानकाला अचानक वेगळे वळण लागते. अशाच प्रकारे पाश्चात्य नाट्य किंवा साहित्यकृतींमध्येही उत्कंठावर्धक व कथानकाला पूरक अशी स्थाने असतात.

**नाट्यविडंबन –** हे असे एक साहित्यिक साधन आहे, ज्याद्वारे प्रेक्षक अथवा वाचकांना नाटकातील पात्रे किंवा घटना यांच्याबद्दल प्रत्यक्ष पात्रांपेक्षा अधिक काहीतरी कळते. अशा प्रकारचे विडंबन हे नाटक किंवा कथेच्या रचनेतच एखाद्या प्रसंगाच्या स्वरूपात अंतर्भूत असते.

**शाब्दिक विडंबन –** हा प्रकार भाषाप्रधान आहे. कारण, हे विडंबन संवादांमधील शब्द, वाक्ये यांच्या विशिष्ट रचनेमुळे साधले जाते आणि वाच्यार्थापेक्षा वेगळा अर्थ यातून प्रेक्षकांना कळतो.
या दोन्ही प्रकारच्या विडंबनांमधून भावी घटना सूचित होतात.

**विडंबन व पताकास्थानक यामधील साम्य –**

१. रूपकांच्या कथावस्तूमधील भावी घटनांची सूचना
२. पात्रांच्या संवादांमधील विपर्यासातून कथानकाला पूरक प्रसंगाची निर्मिती
३. मुख्य पात्रे या सर्व सूचनांबाबत अनभिज्ञ
४. श्लिष्ट पदांद्वारे द्व्यर्थी संवादांची योजना व यासाठी भाषेचा प्रभावी वापर आवश्यक.

**विडंबन व पताकास्थानक यामधील भेद –** पताकास्थानकांचा नाटकाच्या कथेवर तात्कालिक प्रासंगिक प्रभाव असतो. ही स्थाने कथानकाला पूरक असली; तरी संपूर्ण कथेच्या गाभ्यामध्ये प्रत्यक्षपणे समाविष्ट नसतात. याचाच अर्थ, या प्रसंगांना वगळूनदेखील कथानक अथवा प्रसंग अर्थपूर्ण वाटू शकतो. याउलट विडंबने प्रमुख कथेच्या रचनेचा भाग असतात व त्यांचा प्रभाव दूरगामी असतो.

**२) पटकथाकार सिड फील्ड यांची 'टू इन्सिडेंट्स' संकल्पना**[12]

पाश्चात्य लेखक आणि पटकथाकार सिड फील्ड यांनी आपल्या 'स्क्रीनप्ले' या पुस्तकात ही संकल्पना मांडली. 'टू इन्सिडेंट्स' म्हणजे एखाद्या कथेमध्ये, अथवा नाटक, चित्रपट यांच्या संहितेमध्ये अशा दोन घटनांचा अंतर्भाव असावा, जेणेकरून त्या कथेला गती मिळेल आणि त्याद्वारे प्रेक्षकांनाही नकळत एक संदेश मिळेल. यापैकी पहिला म्हणजे 'इन्सायटिंग इन्सिडेंट'. याद्वारे दोन गोष्टी साध्य होतात. कथानकाला वेग मिळतो आणि प्रेक्षक अथवा वाचकाचे लक्ष वेधले जाते. कथेच्या अनुषंगाने ही घटना पात्रांच्या अभिनयाद्वारे किंवा पूरक घटनांच्या मालिकांद्वारे दर्शवली जाते. याशिवाय ही घटना पुढील 'की इन्सिडेंट' साठी उपकारक ठरते. 'की इन्सिडेंट' म्हणजे कथानकातील अशी घटना जी दैवयोगाने किंवा पात्राच्या अजाणत्या कृतीमुळे घडते, जी प्रेक्षकांना पुढे घडणाऱ्या घटनांची सूचकपणे जाणीव करून देते; तर पात्रांना कथेच्या मुख्य प्रवाहात आणून सोडते व कथेला चालना देते. स्वतः सिड फिल्ड यांनी 'द लॉर्ड ऑफ द रिंग्ज' या चित्रपटातील एका प्रसंगाला 'की इन्सिडेंट' म्हटले आहे. फ्रोडो नामक अत्यंत सामान्य पात्राला या कथेची जणू नायिका असलेली अंगठी योगायोगाने मिळते. यातून त्यापुढील कथानकामध्ये, सुरुवातीला अत्यंत सामान्य दर्शवलेल्या पात्राची असलेली महत्त्वाची भूमिका सूचकपणे समजून येते. थोडक्यात, दैवयोगाने तसेच अनेक घटनांच्या मालिकांमधून, पात्रांच्या प्रत्यक्ष प्रयत्नांशिवाय घडणाऱ्या घटना आणि त्यातून प्रेक्षकांना मिळणारा संदेश यांमुळे 'पताकास्थानक' आणि 'की इन्सिडेंट' यांमध्ये साधर्म्य असल्याचे पहायला मिळते.

**आधुनिक दृक्श्राव्य माध्यमे आणि पताकास्थानक –** प्रादेशिक भाषांमधील आधुनिक नाटके, चित्रपट आणि मालिकांमध्येही अशा प्रकारच्या रंजक घटना कधी हास्याविनोदांद्वारे तर कधी गंभीर प्रसंगांमधून गुंफलेल्या पाहायला मिळतात. २०१७ साली आलेल्या 'बाहुबली २: द कन्क्लूजन' या चित्रपटामधील एक प्रसंग काही सेकंदांचा असून पुढील अभद्र घटनांची चाहूल देणारा आहे. बाहुबलीचीच्या नावाची राज्याचा वारसदार म्हणून घोषणा झाल्यानंतर राजमाता शिवागामी त्याला

उत्तम प्रशासकाने जनतेत उतरून प्रजेचे प्रश्न प्रत्यक्षपणे समजून घ्यावेत, असा सल्ला देते. त्याला अनुसरून बाहुबली वेषांतर करून महालातून बाहेर पडतो. इकडे भल्लालदेवाच्या विवाहासाठी म्हणून विविध राज्याच्या राजाकुमारींची तैलचित्रे शिवागामीकडे येत असतात. तेव्हा त्यातील देवासेनेच्या चित्राची निवड केली जाते. मात्र शिवगामीचा निरोप देवसेनेच्या राज्यात पोहोचण्यापूर्वी बाहुबली आणि देवासेनेची भेट होते आणि दोघेही विवाहबद्ध होतात. आपल्या मातेच्या अपरोक्ष, तिच्या परवानगीशिवाय देवसेनेशी विवाह करून जेव्हा बाहुबली सर्व लवाजम्यासहित आपल्या माहिष्मती राज्यात पोहोचत असतो, तेव्हा राजमहालाच्या सीमेवर प्रवेश केल्यानंतर त्याच्या नौकेवरील ध्वज जलसीमेवरील दगडी कमानीला घासून तुटून पडतो.[13] या घटनेबद्दल त्यातील पात्रे अनभिज्ञ आहेत. तरीही केवळ प्रेक्षकांसाठी भावी अनर्थाचा सूचक म्हणून हा प्रसंग दाखवण्यात आला आहे. मराठी, हिंदी चित्रपट व मालिकांमधूनही पात्रांकडून अनवधानाने अशुभ संकेत उच्चारले जाणे, त्याचवेळेस त्या वाणीस दुजोरा मिळाला असण्याचे संकेत मिळणे, देवापाशी दिवा लावून विशिष्ट मागणे मागितले असता ते पूर्ण होणार असल्यास देवाच्या मूर्तीवरील/तसबिरीवरील फुले, हार गळून पडणे व पूर्ण होणार नसल्यास दिवा शांत होणे इत्यादी अनेक प्रसंग सर्वसाधारणपणे दाखवले जातात.

यावरून, प्राचीन अशा नाट्यशास्त्रीय संकल्पना मनोरंजन क्षेत्रामध्ये आजही उपकारक असल्याचे पाहायला मिळते.

**निष्कर्ष -**

१. पताका' या शब्दाच्या वाच्यार्थाप्रमाणेच पताकास्थानके म्हणजे नाटकातील ध्वजस्थानीय प्रसंग असतात. संस्कृत नाटकातील पताकास्थानके ही त्यांच्या विस्ताराच्या मानाने अगदी दोन-तीन वाक्ये इतकीच लहान असली, तरीही कथेच्या दृष्टीने आणि प्रसंगाच्या रंजक उभारणीसाठी त्यांचे नाटकातील स्थान अतिशय महत्त्वाचे असते. म्हणूनच नाट्यशास्त्रीय दृष्टीकोनातून या संकल्पनेचा सूक्ष्म पद्धतीने विचार झालेला आढळतो.

२. प्रथम ते चतुर्थ पताकास्थानक यांचे प्रमुख दोन पद्धतीने वर्गीकरण करता येईल - प्रसंगप्रधान (प्रथम व तृतीय) व भाषाप्रधान (द्वितीय व चतुर्थ). प्रसंगप्रधान पताकास्थानके प्रत्यक्ष नाटकाच्या प्रयोगातून (दृक्श्राव्य माध्यमातून); तर भाषाप्रधान पताकास्थानके लिखाणातून व्यक्त होतात.

३. नाट्यशास्त्रातील पताकास्थानक हा घटक आज एकविसाव्या शतकातील चित्रपट, नाटके व अन्य दृक्श्राव्य कलांच्या बाबतीत देखील प्रेक्षकांसाठी तितकाच रंजक व उत्कंठा

ताणून धरणारा ठरू शकतो. आधुनिक संस्कृत नाटकांच्या दृष्टीने विचार करता, आजच्या काळात लिखित स्वरूपापेक्षा दृक्श्राव्य स्वरूपातून व्यक्त होणारी पताकास्थानके अधिक परिणामकारक ठरतील.

४. तृतीय पताकास्थानकातील 'उपश्रुती' या धर्मशास्त्रीय संकल्पनेचा आविष्कार म्हणजे नाटकांतून प्रतिबिंबित होणाऱ्या तत्कालिन सामाजिक-धार्मिक धारणा इत्यादी बाबींचे द्योतक आहे. अशा अभ्यासातून कलाकृतींचे धार्मिक-ऐतिहासिकदृष्ट्या विश्लेषण करता येते.

५. अत्यंत लहान प्रसंग, संवाद, श्लोक इत्यादींच्या माध्यमातून खास प्रेक्षकांसाठी अधिक रंजक ठरणारा, त्यांच्या व्यंग्यार्थ समजून घेण्याच्या क्षमतेला आव्हान देणारा असा हा कविगत आणि रसिकगत प्रतिभाविष्कार होय. याच्या सूक्ष्म अभ्यासाद्वारे भारतीय चित्रपटसृष्टी आणि मनोरंजनविश्व यांतील कलाकार, रसिक-श्रोते, प्रेक्षक तसेच सिने-समीक्षक यांच्यासाठी 'रसग्रहण-शास्त्र' या विषयावर विविध कार्यशाळा, कमी कालावधीचे अभ्यासक्रम आखता येतील आणि याच्या माध्यमातून संस्कृत नाट्यशास्त्रातील संकल्पनांचा सिने-लेखन, नाट्यसमीक्षा, सिने-समीक्षा इत्यादी क्षेत्रांमध्ये प्रभावी वापर करून घेता येईल.

- **विषयाची व्याप्ती व पुढील संशोधनाच्या संधी**

आधुनिक काळामध्ये वाढत्या ताण-तणावामुळे मनोरंजन ही अधिकाधिक महत्त्वाची होत चाललेली मानवी गरज आहे. तंत्रज्ञानातील प्रगतीमुळे डिजिटल मिडिया, ओटीटी यांसारखी नवनवीन मनोरंजन माध्यमे उपलब्ध होत आहेत. त्यामुळे, विविध माध्यमांसाठी, नवनवीन विषय घेऊन नाटके, चित्रपट, काव्ये इत्यादी साहित्यनिर्मिती होतच राहील. त्याच्या रसपरिपोषासाठी पताकास्थानकांसारखे नाट्यशास्त्रीय घटक आवश्यक आहेत. त्यामुळे संस्कृतच्या विद्यार्थ्यांव्यतिरिक्त संस्कृत न शिकलेला रसिकवर्ग, उदयोन्मुख लेखक आणि समीक्षक यांना विविध शिबिरांच्या माध्यमातून या घटकांची ओळख करून देता येईल. समाजातील विविध स्तरांतील रसिक आणि प्रेक्षकांना व्यंग्यार्थ आणि लक्ष्यार्थ यांद्वारे व त्याशिवाय व्यक्त होणाऱ्या कलाकृती दाखवून, मुलाखतीद्वारे सर्वेक्षण करून कोणत्या प्रकारच्या कलाकृती कोणत्या रसिकवर्गासाठी सरस ठरतात, अशा पद्धतीचा थेट अभ्यास करता येईल.

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# हिंदी

# पुराणों में वर्णित काशी के पंच जल-तीर्थ

आकाश कुमार श्रीवास्तव[1]*
डॉ. विनीता चन्द्रा[2]*

**शोध सार**

काशी अत्यंत प्राचीन समय से भारत के धार्मिक फलक पर एक मणि के समान प्रकाशित है। जनमानस में मोक्ष नगरी के रूप में ख्यात यह नगर अपने धार्मिक स्वरूप तथा विशेष भौगोलिक स्थिति के कारण समस्त धार्मिक स्थलों के मध्य अपना विशेष स्थान रखता है। आस्था, परंपरा व उत्सव के केंद्र इस नगर का उल्लेख वैदिक साहित्य समेत प्रायः अनेक प्राचीन ग्रंथों में प्राप्त होता है। पुराणों में विशेषतः काशी की वृहत् चर्चा की गई है तथा शिव की नगरी के रूप में अनेक पुराणों में काशी का वर्णन इसके पौराणिक महत्व को उजागर करता है। इन्हीं विवरणों के मध्य काशी में विद्यमान तीर्थों, देवालयों तथा कुण्डों का यत्र-तत्र नामोल्लेख हुआ है, जिनमें गंगा तट पर अवस्थित पांच घाटों को विशेष महत्व का दर्शाया गया है। प्रस्तुत शोध-पत्र में काशी में अवस्थित इन पंच जल-तीर्थों पर पुराणों के आलोक में प्रकाश डाला गया है। इस प्रकार इस नगर के धार्मिक स्वरूप के अन्तर्गत एक विशेष तत्व को रेखांकित करते हुए इस नगर के पुरातन, पारलौकिक तथा आध्यात्मिक सत्व को यहाँ उजागर किया गया है।

**मुख्य बिन्दू**

काशी, गंगा, जल-तीर्थ, पुराण, धार्मिक, लोक आस्था।

**प्रस्तावना**

भारत में कुछ स्थलों के धार्मिक स्वरूप का इतना अधिक महत्व है कि वहाँ हमें मानवीय आस्था की पराकाष्ठा के दर्शन होते हैं तथा भक्तों के बीच उसके दैवीय महत्ता पर अत्यंत प्रगाढ़ विश्वास भी दृष्टिगोचर होता है। भारतीय सनातन संस्कृति में तीर्थ संज्ञा से अभिहित ये स्थल यहाँ धर्म की संरचना के एक मुख्य स्तंभ हैं तथा प्रायः समस्त धार्मिक अनुष्ठान व क्रियाकलापों के केंद्र भी हैं। वास्तव में संस्कृति के उन्नयन के लिए अनेक धार्मिक कृत्यों का सहारा लिया जाता है, जिसमें तीर्थों की महत्ता अधिक है। तीर्थ का अर्थ है पवित्र करने वाला अर्थात वह माध्यम जिसके

[1]*शोधछात्र, मानवतावादी अध्ययन विभाग, भारतीय प्रौद्योगिकी संस्थान (काशी हिन्दू विश्वविद्यालय) वाराणसी
[2]*प्रोफेसर, मानवतावादी अध्ययन विभाग, भारतीय प्रौद्योगिकी संस्थान (काशी हिन्दू विश्वविद्यालय) वाराणसी

द्वारा व्यक्ति परमचेतना को अपने अन्तःकरण में धारण अनुभव करता है तथा आंतरिक शुद्धि की परम अनुभूति की ओर अग्रसर होता है । उस परमसत्ता को आत्मसात करने वाले गुणों से ओत-प्रोत पुँज को ही तीर्थ की संज्ञा दी गई है ।

प्राचीन काल में ऋषि-मनीषियों ने अपने चिन्तन से प्रतिपादित किया कि व्यक्ति की कलुषताओं को दूर करने एवं आत्मिक उत्थान के लिए वातावरण विशेष का सकारात्मक प्रभाव पड़ता है । इसलिए उन्होंने प्राकृतिक रूप से विशिष्ट तथा भौगोलिक रूप से महत्वपूर्ण स्थलों को तीर्थ के रूप में घोषित किया है । प्रायः भारत के समस्त तीर्थ स्थल प्राकृतिक दृष्टिकोण से अप्रतिम हैं जहाँ पर्वत, जल तथा वसुधा का अनुपम संयोग नजर आता है । प्रकृति के विभिन्न रूपों में जल वह सत्ता है जो जीवन का परिचायक है तथा नदियाँ तो सभ्यता के प्रारंभिक चरण से ही मानव समाज का केंद्र-बिंदू रही हैं । इसलिए भारत में जल तथा नदी, संस्कृति के मूलाधार हैं, मोक्ष प्राप्ति के केंद्र हैं तथा पारलौकिक कामनाओं की सिद्धि के नियामक हैं । इसी प्रकार नदियों के सान्निध्य वाले किन्हीं विशेष क्षेत्रों को भी पुण्य प्रदान करने वाला स्वीकार किया गया है । इन स्थलों पर प्रकृति का ऐसा भौगोलिक रूप प्राप्त होता है कि इन्हें पवित्र स्थान माना जाने लगता है एवं किसी स्थान के तीर्थ के रूप में परिणत होने का यह भी प्रमुख कारण स्वीकार किया जा सकता है ।

**पुराणों में जल एवं तीर्थ की महिमा**

जल प्रकृति की सबषे पवित्र रचना है इसलिए इसे शुद्धता और पवित्रता का द्योतक माना जाता है । पूजा-पाठ, कर्मकाण्ड में तो सारे संकल्प ही हाथ में जल लेकर किये जाते हैं । पुराणों में भी जल-तत्व की महिमा का विशद वर्णन किया गया है । शिवपुराण में तो यहाँ तक कहा गया है कि भगवान शिव ही स्वयं जल हैं-

**संजीवनं समस्तस्य जगतः सलिलात्मकम् ।**
**भव इत्युच्यते रूपं भवस्य परमात्मनमः ।।**

अर्थात जो जल समस्त जगत के प्राणियों में जीवन का संचार करता है वह जल स्वयं उस परमात्मा शिव का रूप है । इसलिए जल का महत्व समझकर उसकी पूजा की जानी चाहिए ना कि अपव्यय । पुराणों में जल के महत्व तथा उसके संरक्षण के बारे में स्पष्ट व्याख्या की गई है । पुराणों के आलोक में महत्वपूर्ण तथ्य यह है कि काशी नगरी के तीर्थ के रूप में विकसित होने के पीछे भी यही मान्यता फलीभूत हुई होगी । ध्यान देने योग्य बात यह भी है कि हिन्दू मत में प्रदूषण तथा शुद्धिकरण पर बहुत बल दिया गया है । फलतः जल-तीर्थों का महत्व व्यवहारिक रूप से बढ़ जाता है । यद्यपि काशी के अनेक जल-तीर्थों का उल्लेख पुराणों में बहुतायत मिलता है जो नदियों, कुण्डों

तथा वापी-कूपों के निकट स्थित थे । यहाँ विभिन्न देवी-देवताओं से सम्बंधित स्थानों की बहुलता तो थी ही परन्तु इनके अतिरिक्त काशी के जिन तीर्थों का विशेष महत्व है उन्हें एक विशिष्ट वर्ग 'जल-तीर्थ' के अन्तर्गत रखकर वर्णित किया जा सकता है । हमारी सनातन परंपरा में जल को शुद्धता का पर्याय स्वीकार किया गया है । इस दृष्टि से काशी के जल-तीर्थ और भी प्रासंगिक हो जाते हैं, इसके अतिरिक्त इन तीर्थों की वैदिक और पौराणिक महत्ता तो है ही ।

काशी में अतीत से वर्तमान तक जितनी नदियों का पता चलता है वे मुख्यतः तीन प्रकार की हैं- प्रमुख प्रवाहमान नदियाँ, अदृश्य नदियाँ व लुप्त वर्षाकालीन नदियाँ । इनमें से जिन प्रमुख नदियों का वर्णन हमें काशी के विभिन्न सन्दर्भों में मिलता है वे हैं- गंगा, वरणा (वरूणा) तथा असि (अस्सी) । ये तीनों नदियाँ ही क्रमशः पूर्व, उत्तर तथा दक्षिण दिशा में इस नगर की प्राकृतिक सीमा तय करती हैं । गंगा की पुण्यता आदि का वर्णन काशी से जुड़े लगभग समस्त साहित्य में मिलता है और जब भी काशी के स्वरूप की चर्चा होती है गंगा उसके अभिन्न अंग के रूप में केंद्र-बिंदु बनती है । यहाँ उल्लेखनीय है कि काशी के धार्मिक महत्व की पृष्ठभूमि में मोक्षदायिनी गंगा की महती भूमिका रही है तथा पतित-पावनी गंगा ही वह प्रमुख कारण है जिसके फलस्वरूप काशी ने भारत के प्रमुख तीर्थ के रूप में अपना स्थान बनाया । वस्तुतः नदी-देवी के रूप में गंगा काशी के सभी देवी-देवताओं से भी अधिक महत्वपूर्ण है, यह तथ्य पौराणिक सन्दर्भों से भी सिद्ध होता है ।

पुराणों का वर्ण्य-विषय अत्यंत व्यापक है परन्तु उनमें पग-पग पर नदियों, कूपों तथा वापियों की चर्चा भी की गई है । काशी और गंगा की पुण्यता, इनके अन्योन्याश्रित संबंध तथा आध्यात्मिक महत्ता की विशद व्याख्या अनेक पुराणों में प्राप्त होती है । कूर्म पुराण (1/31/64) में वर्णित है कि "वाराणसी से बढ़कर कोई अन्य तीर्थ स्थल नहीं है और न ही ऐसा होगा ।" वास्तव में यह कथन वर्तमान में भी स्वयंसिद्ध है कि जैसा उत्सवी माहौल तथा आध्यात्मिक-धार्मिक-सांस्कृतिक परिदृश्य काशी में परिलक्षित होता है, अन्यत्र नगण्य है । कोई भी अन्य तीर्थ स्थल काशी की दिव्यता व पौराणिक महत्ता का पर्याय होने का दावा नहीं कर सकता । यहाँ सर्वविदित तथ्य यह है कि काशी के इस स्वरूप की पृष्ठभूमि में दैवीय नदी गंगा एवं यहाँ के जल-तीर्थों की महती भूमिका है । स्कन्द पुराण में तो कहा भी गया कि जो लोग गंगा के तट पर खडे होकर दूसरे तीर्थों की प्रशंसा करते हैं वे नरक में जाते हैं-

**तीर्थमन्यत्प्रशंसन्ति गंगा तीरे स्थिताश्च ये ।**
**गंगा न बहु मन्यन्ते ते स्युर्निरयगामिनः ।**

निस्संदेह देवनदी गंगा का तट स्वयं में ही तीर्थ के समान है और काशी नगरी में तो गंगा नदी का किनारा सनातन परंपरा में मोक्ष-प्रदाता स्वीकार किया गया है । जिससे इस क्षेत्र की

महिमा और बढ़ जाती है ।

**काशी के पंच जल-तीर्थ**

काशी में गंगा तट का अर्धचन्द्राकार विस्तार 4 मील है, जिस पर असि-संगम से लेकर वरूणा-संगम तक वर्तमान में कुल 84 घाट हैं । इनमें से पाँच प्रमुख घाटों को पुराणों के अनुसार पुण्य प्रदान करने की विशेष शक्ति प्राप्त है; ये पाँचों घाट गंगा-तट की घाट-श्रृंखला के प्रतिनिधि स्वरूप हैं, जिन्हें 'पंच-जलतीर्थ' भी कहा जाता है । काशीखण्ड के अनुसार-

**तत्रापिनितरांश्रेष्ठापंचतीर्थीनृपांगज ।**
**यस्यांस्नात्वानरोभूयोगर्भवासंनसंस्मरेत ।।**
**प्रथमंचसिसभेदंतीर्थानांप्रवरंपरम् ।**
**ततोदशाश्वमेधाख्यंसर्वतीर्थनिषेवितम् ।।**
**ततः पादोदकंतीर्थमादिकेशवसन्निधौ ।**
**ततः पंचनदंपुण्यंस्नानस्नानमात्रादधौवृहत ।।**
**एतेपामपितीर्थानांचतुणामपिसत्तम ।**
**पंच मणिकर्ण्याख्यंमनोवयशुद्धिदम् ।।**

**-( 84.107-110 काशी खण्ड, स्कन्द पुराण)**

उपर्युक्त श्लोक में अस्सी घाट, दशाश्वमेध घाट, आदिकेशव घाट, पंचगंगा घाट तथा मणिकर्णिका घाट का उल्लेख काशी के पंच-जलतीर्थों के रूप में हुआ है । इसी प्रकार मत्स्य पुराण के अनुसार आनन्दकानन में पाँच प्रमुख तीर्थ हैं-

**तीर्थानां पञ्चकं सारं विश्वेशानन्दकानने ।**
**दशाश्वमेधं लोलार्कः केशवो बिन्दुमाधवः ।**
**पञ्चमी तु महश्रेष्ठा प्रोच्यते मणिकार्णिका ।।**

**-( 185.68-69 मत्स्य पुराण)**

अर्थात काशी के पंचतीर्थ हैं- दशाश्वमेध, लोलार्क, केशव, बिन्दुमाधव तथा मणिकर्णिका । लोलार्क तीर्थ असि एवं गंगा नदियों के संगम पर अवस्थित है तथा केशव से तात्पर्य आदिकेशव तीर्थ से है जो वरुणा और गंगा के संगम पर अवस्थित है । यहाँ भी उपरोक्त पंच जल-तीर्थों को ही इंगित किया गया है । यहाँ ध्यान देने योग्य बात यह है कि गंगा तट पर अवस्थित अन्य घाटों का महत्व इस चर्चा से कमतर नहीं हो जाता, परन्तु इन पाँच घाटों को विशेष दर्जा प्राप्त है, यह सर्वमान्य तथ्य है ।

काशीवासियों के जीवन तथा विभिन्न क्रियाकलापों में यहाँ के जल-तीर्थों, कुण्डों तथा गंगा घाटों का स्थान अवश्यंभावी होता है । जल-तीर्थ यहाँ के लोकजीवन में रचे बसे हैं एवं गंगा तट पर

स्थित इन पंचतीर्थों में स्नान ही उत्सव सरीखा होता है। जन्म से लेकर मृत्यु तक होने वाले सभी प्रमुख संस्कार यथा मुंडन-छेदन, विवाह से लेकर मृत्यु का विधान इन जल-तीर्थों पर निभाया जाता है। काशी से इतर स्थानों से आने वाले तीर्थयात्री भी मुख्य रूप से गंगा तट पर पूजन-अर्चन कर सुख-समृद्धि की कामना करते हैं। गंगातट स्थित जल-तीर्थों पर पूजन-अर्चन कर काशी विश्वनाथ का दर्शन करना पुराणों के अनुसार अनन्त फलदायी माना गया है। तभी तो सभी प्रमुख पुराणों (मत्स्य, स्कन्द, पद्म, कूर्म) में व्यवस्था दी गयी है कि प्रत्येक काशीवासी को प्रतिदिन गंगा में स्नान करना चाहिए और विश्वेश्वर का दर्शन करना चाहिए। काशी के जल-तीर्थ त्रिपुरारी शिव के साथ समायोजित होकर आध्यात्मिक शक्ति, दिव्य सिद्धी एवं असंख्य पुण्य के केंद्र-बिंदू के रूप में उपस्थित होते हैं। मत्स्य पुराण में भगवान शिव कहते हैं कि वाराणसी में जिस स्थान पर त्रिपथगामिनी गंगा सिद्ध-गंधर्वों द्वारा पूजी जाती हैं, वह पुण्य स्थान मुझे अत्यंत प्रिय है-

**वाराणस्यां नदी पुण्या सिद्धगन्धर्व सेविता।**
**प्रविष्टा त्रिपथा गंगा तस्मिन क्षेत्रे ममप्रिये।**

**-(मत्स्य पुराण 103.6-7)**

काशी के जल-तीर्थों की महिमा का बखान हमें अनेक पुराणों में व्यापक रूप से प्राप्त होता है। पुराण भारतीय चिंतन परंपरा के संवाहक हैं एवं भारतीय संस्कृति को परिपूर्णता में स्थापित करते हैं। इनमें विशद चर्चा के द्वारा काशी के जल-तीर्थों का महत्व भारतीय धार्मिक परिदृश्य में सहज ही स्थापित हो जाता है। काशी खण्ड (स्कन्द पुराण 84.107-10,114)1 के अनुसार "इन पाँच तीर्थों में स्नान कर एक व्यक्ति पुनः पाँच तत्व रचित शरीर प्राप्त करने के बजाय काशी में पंचमुखी शिव बन जाता है।" इन जल-तीर्थों के जलपान का भी बड़ा महत्व बताया गया है-इससे ज्ञान वृद्धि होती है, जो मुक्ति में सहायक है( काशी खण्ड, स्कन्द पुराण, 33.37-38)1। इन स्थानों पर पितृतर्पण तथा श्राद्ध का महात्म्य तो सर्वविदित है। पुराणों के मतानुसार काशी के ये पंच जल-तीर्थ दैहिक तथा आत्मिक-मानसिक शुद्धि के केन्द्र भी हैं। उनमें भी मणिकर्णिका घाट की चर्चा इस संबंध में प्रायः सभी पुराणों में की गई है। कुछ प्रमुख पुराणों का सन्दर्भ निम्न प्रकार से है-

१) **असि घाट** -: काशी खण्ड (44.60)1

२) **दशाश्वमेध घाट** -: काशी खण्ड (45.1-10,61.38)1

३) **मणिकर्णिका घाट** -: काशी खण्ड(26.119, 30.84-85, 33.103, 34.17-34); पद्म पुराण( प्रथम 33.14);नारदीय पुराण(द्वितीय 48.67)2;मत्स्य पुराण(182.23-24)

४) **पंचगंगा घाट** -: काशी खण्ड (41.116-144)1

५) **आदिकेशव घाट -:** मत्स्य पुराण(**185.68**); काशी खण्ड(**84.109, 51.44-82)1**; लिंग पुराण(**92.87-89)**

एक जनश्रुति के अनुसार गंगा तट पर स्थित ये पाँचों घाट परब्रह्म परमेश्वर के श्री शरीर के अंगों को प्रदर्शित करते हैं- "असि शीर्ष है, दशाश्वमेध वक्ष है, मणिकर्णिका नाभि है, पंचगंगा जंघाएँ हैं और आदिकेशव चरण है।" यह स्मरण कराता है कि लोकमानस में इन जल-तीर्थों के प्रति कितनी प्रगाढ़ आस्था व्याप्त है कि इन्हें भगवान का साक्षात विग्रह स्वीकार किया गया है। काशी-लाभ हेतु पुराण भी पंच जल-तीर्थों की महिमा का गुणगान करते हैं। काशी में रहना तो प्राचीन काल से ही मोक्षदायक स्वीकार किया गया है और काशी में निवास मात्र की प्रशंसा के विषय में मत्स्य (181/23), अग्नि (112/3)3 एवं अन्य पुराणों ने तो इतना कह डाला है कि "काशी में जाने के उपरांत व्यक्ति को अपने पैरों को पत्थर से कुचल डालना चाहिए (जिससे कि वह अन्य तीर्थों में न जा सके) और सदा के लिए काशी में ही रह जाना चाहिए-

- **अश्मना चरणौ हत्वा वसेत्काशी न हि त्यजेत। (अग्नि पुराण)**
- **अविमुक्तं यदा गच्छेत कदाचित्काल-पर्ययात। अश्मना चरणौ भित्वा तत्रैव निधनं व्रजेत।। (मत्स्य पुराण)**
- **अश्मना चरणौ हत्वा वाराणस्यां वसेन्नरः। (कूर्म पुराण)**

काशी के प्रतीकात्मक-सांस्कृतिक-धार्मिक-आध्यात्मिक अर्थों के सन्दर्भ में प्रमुख रूप से जल-तीर्थों की ही भूमिका है। मानवीकरण और पवित्रिकरण की प्रक्रिया में प्रत्येक मानवीय अनुष्ठान इनसे सम्बद्ध हो गये हैं और काशी के जल-तीर्थ वास्तव में प्रकृति तथा जल के प्रति मनुष्य के सामंजस्यपूर्ण भावना को प्रदर्शित करते हैं। जल प्रकाश तत्व को प्रतिबिंबित करता है और काशी प्रकाशवान नगरी मानी गई है । ये दोनों ही तथ्य जल-तीर्थों की विवेचना से स्वयं सिद्ध हो जाते हैं एवं पौराणिक सन्दर्भ इस कथन की पर्याप्त पुष्टि भी करते हैं।

**पंच जल-तीर्थों का समसामयिक महत्व**

मोक्षनगरी काशी में गंगा तट पर अवस्थित ये पंच जल-तीर्थ स्थानीय श्रद्धालुओं तथा यहाँ आने वाले तीर्थयात्रियों के बीच विशेष लोकप्रिय है। इन पाँच गंगा घाटों पर अनेक पर्वों, उत्सवों व अनुष्ठानों का आयोजन वर्ष पर्यन्त होता रहता है एवं यहाँ स्थित मन्दिरों में नित्य दर्शन-पूजन के लिए भक्तों का ताँता लगा रहता है। अनेक पौराणिक मन्दिरों व कुण्डों की भी यहीं अवस्थिति है।

साथ ही काशीखण्ड में उल्लिखित पंचक्रोशी यात्रा के पड़ाव, नवदुर्गा मन्दिर, छप्पन विनायक, द्वादश आदित्य जैसे पवित्र देवालयों में से बहुतेरे इसी क्षेत्र विशेष में संकेन्द्रित हैं। यद्यपि गंगा का तट काशी के अस्तित्व का सर्वप्रमुख अंग है जिसमें ये पंच जल-तीर्थ उस स्वरूप की वाह्य अभिव्यक्ति सरीखे हैं। लोकमानस में ये पाँच स्थान वर्तमान समय में भी अत्यंत श्रद्धा के साथ मान्य व स्वीकार्य हैं।

**अस्सी घाट** वाराणसी का एक प्रमुख और पवित्र गंगा घाट है, जो शहर के दक्षिणी छोर पर स्थित है, जहां असि नदी का संगम गंगा से होता है। यह घाट अपनी धार्मिक, सांस्कृतिक और ऐतिहासिक महत्ता के लिए प्रसिद्ध है। अस्सी घाट का नाम यहाँ स्थित असि नदी से पड़ा है, जो एक प्राचीन नदी मानी जाती है परंतु आज इसकी स्थिति बहुत ही दयनीय है। हिंदू धर्म में इसे एक पवित्र स्थान माना गया है, जहाँ भक्त गंगा के पवित्र जल में स्नान करके अपने पापों से मुक्ति प्राप्त करते हैं। यह घाट भगवान शिव से भी जुड़ा हुआ है, क्योंकि मान्यता है कि यहाँ भगवान शिव ने शिवलिंग के रूप में प्रकट होकर भक्तों को आशीर्वाद दिया था। अस्सी घाट पर हर दिन सुबह और शाम पूजा-अर्चना, आरती और मंत्रोच्चारण का आयोजन होता है, जो एक आध्यात्मिक वातावरण पैदा करता है। इसके अलावा, यह घाट वाराणसी के सांस्कृतिक जीवन का भी केंद्र बन चुका है। यहाँ कई धार्मिक और सांस्कृतिक कार्यक्रम होते रहते हैं, जिनमें संगीत, नृत्य और साहित्यिक गतिविधियाँ शामिल हैं। अस्सी घाट पर वर्ष मे एक बार होने वाला **गंगा महोत्सव** विशेष उल्लेखनीय कार्यक्रम है, जो मुख्य रूप से गंगा नदी को समर्पित होता है और शहर के धार्मिक और सांस्कृतिक वैभव को दर्शाता हैं। यद्यपि आजकल इसका आयोजन भीड़ बढ़ने के कारण किन्ही अन्य घाट पर होने लगा है। अस्सी घाट पर स्थानीय निवासी और पर्यटक अक्सर प्रातः काल और शाम को इकट्ठा होते हैं, और यह स्थान एक शांतिपूर्ण वातावरण प्रदान करता है, जहाँ लोग ध्यान और साधना के लिए आते हैं। इस घाट की एक और विशेषता यह है कि यहाँ भारतीय और विदेशी पर्यटकों का आना-जाना हमेशा बना रहता है, जो विशेष तौर पर वाराणसी की धार्मिकता को जानने और यहाँ की सांस्कृतिक धरोहर से जुड़ने के लिए आते हैं। अस्सी घाट के आसपास स्थित मंदिरों और आश्रमों का भी यहाँ की धार्मिक महत्ता में योगदान है। निःसन्देह, अस्सी घाट न केवल एक धार्मिक महत्व का केंद्र है, बल्कि यह वाराणसी के सांस्कृतिक जीवन और उसके शाश्वत आध्यात्मिक परिपेक्ष्य का महत्वपूर्ण हिस्सा भी है।

**दशाश्वमेध घाट** वाराणसी का सबसे ज्यादा प्रसिद्ध और सर्वप्रमुख गंगा घाट है, जो घाटों की श्रृंखला में एकदम बीचों-बीच स्थित है। इस घाट का यह नाम 'दस अश्वमेध' यज्ञ से लिया गया है। पौराणिक कथा के अनुसार ब्रह्मा जी ने यहाँ गंगा तट पर दस अश्वमेध यज्ञ किये थे। इस कारण

गंगा का यह घाट दशाश्वमेध घाट के नाम से जाना जाता है । इस तट पर स्वंय ब्रह्मा जी ने ब्रह्मेश्वर शिवलिंग की स्थापना भी की थी । इस स्थान पर स्नान करना विशेष फलदायी माना गया है । यहाँ पर नावों की श्रृंखला भी आकर्षक लगती है । यह घाट विशेष रूप से अपनी भव्य और दिव्य **गंगा आरती** के लिए प्रसिद्ध है, जो हर शाम बड़े धूमधाम से आयोजित की जाती है । यह आरती न केवल वाराणसी बल्कि भारत और दुनिया भर के श्रद्धालुओं और पर्यटकों के लिए एक आकर्षण का केंद्र बन चुकी है । दशाश्वमेध घाट पर होते इस अद्भुत अनुष्ठान में पांच या सात पुजारी एकसाथ दीपक और अग्नि को गंगा की ओर अर्पित करते हैं, साथ में मंत्रोच्चारण और मंगल ध्वनि गूंजती है, जिससे वातावरण में एक अलौकिक ऊर्जा का संचार होता है । इस घाट का धार्मिक महत्व इसके इतिहास और किंवदंतियों से भी जुड़ा है । यहाँ प्राचीन काल में रुद्रसरोवर की उपस्थिति भी मानी गई है । दशाश्वमेध घाट न केवल एक तीर्थ स्थल है, बल्कि यह वाराणसी के सामाजिक और सांस्कृतिक जीवन का भी केंद्र है । इसके आसपास कई मंदिर और आश्रम स्थित हैं, जो दिन-रात धार्मिक गतिविधियों से भरे रहते हैं ।

**मणिकर्णिका घाट** वाराणसी के मोक्ष नगरी के रूप में प्रसिद्धि का द्योतक है तथा एक महत्वपूर्ण घाट है, जिसे विशेष रूप से श्मशान घाट के रूप में जाना जाता है । वर्तमान में काशी विश्वनाथ कॉरीडोर बन जाने से इसकी अवस्थिति बिल्कुल मंदिर के समीप हो गई है । मणिकर्णिका घाट का धार्मिक महत्व इस विश्वास से जुड़ा है कि यहाँ शवों का दाह संस्कार करने से व्यक्ति को मोक्ष प्राप्त होता है, यानी जन्म और मृत्यु के चक्र से मुक्ति मिलती है । इसे 'मोक्ष का द्वार' भी कहा जाता है, और ऐसा माना जाता है कि जो व्यक्ति यहाँ अंतिम संस्कार के लिए आता है, वह संसार के बंधनों से मुक्त हो जाता है । इस घाट के नाम के बारे में एक प्रसिद्ध किंवदंती है कि यहाँ माता पार्वती का कर्णफूल एक कुंड में गिर गया था जिस कारण इसका नाम मणिकर्णिका घाट पड़ा । इस घाट की पहचान इसकी निरंतर गतिविधियों से है, क्योंकि यहाँ दिन-रात शवों का दाह संस्कार होता रहता है । मणिकर्णिका घाट का सांस्कृतिक और धार्मिक महत्व इस तथ्य से भी जुड़ा है कि यह स्थान जीवन और मृत्यु के शाश्वत सत्य को दर्शाता है, और यहाँ के वातावरण में एक गहरी आध्यात्मिकता और शांति का अनुभव होता है । घाट पर ही स्थित महाशमशान नाथ मंदिर भी अत्यधिक पवित्र और दर्शनीय है, जहाँ भगवान शिव की पूजा की जाती है । ऐसा माना जाता है की यहाँ आने वाले मृत व्यक्ति के कानों में भगवान शिव स्वयं 'तारक मंत्र' फूँकते हैं और मोक्ष प्रदान करते हैं । इस घाट पर हर दिन हजारों लोग अंतिम संस्कार की प्रक्रिया देखने भी आते हैं, और यह स्थल वाराणसी के आध्यात्मिक जीवन का एक अभिन्न हिस्सा बन चुका है । मणिकर्णिका घाट का अनुभव न केवल मृत्यु और मोक्ष के बारे में गहरी समझ प्रदान करता है, बल्कि यह जीवन के

नश्वरत्व और आत्मा की अमरता पर भी चिंतन करने का अवसर देता है। इस घाट का महत्व न केवल धार्मिक दृष्टि से है, बल्कि यह वाराणसी नगरी की अलौकिकता का भी एक महत्वपूर्ण प्रतीक है।

**पंचगंगा घाट** वाराणसी के प्रमुख और पवित्र घाटों में से एक है, जो धार्मिक और ऐतिहासिक दृष्टि से अत्यंत महत्वपूर्ण माना जाता है। एक मान्यता के अनुसार इसका नाम 'पंचगंगा' पाँच नदियों के संगम से पड़ा है—जो हैं गंगा, यमुना, विशाखा, किरणा और धूतपापा। इन्हें पाप-नाशक कहा गया है, ऐसे में यहां स्नान करने से हर तरह के पापों का शमन होता है। इसे अत्यधिक पवित्र स्थल माना गया है तथा कार्तिक मास में यहाँ स्नान की विशेष मान्यता है। पंचगंगा घाट का धार्मिक महत्व इस तथ्य से भी जुड़ा है कि यह स्थान भगवान विष्णु से जुड़ा हुआ है, और शिव की नगरी में यह स्थान विष्णु की आराधना का प्रमुख केंद्र है। यहाँ स्थित कई प्राचीन मंदिर और धार्मिक स्थल इस घाट को और भी महत्वपूर्ण बनाते हैं, जैसे **बिन्दुमाधव मंदिर**। इसके अलावा, पंचगंगा घाट पर विशेष रूप से तर्पण की प्रक्रिया भी की जाती है, क्योंकि यहां के पवित्र जल में स्नान करने से पूर्वजों की आत्मा को शांति मिलती है। इस तरह इस घाट का सांस्कृतिक महत्व बहुत गहरा है, क्योंकि यह वाराणसी के तीर्थ यात्रियों के लिए एक प्रमुख स्थल है, जहाँ वे धार्मिक अनुष्ठान, पूजा अर्चना, और दान आदि करते हैं। यहाँ स्थित श्री मठ सनातन धर्म के एक प्रमुख केंद्र के रूप में भक्तों के बीच ख्यात है। पंचगंगा घाट का ऐतिहासिक संदर्भ भी महत्वपूर्ण है, क्योंकि यह स्थान कई शताब्दियों से वाराणसी के धार्मिक जीवन का अभिन्न हिस्सा रहा है। यहां कई धार्मिक और सांस्कृतिक घटनाएँ घटी हैं तथा यहाँ कुछ विशेष ऐतिहासिक इमारतें भी हैं। विशेष तौर पर यहाँ के वातावरण में एक गहरी आध्यात्मिक शांति का अनुभव होता है।

**आदिकेशव घाट** वाराणसी के सबसे प्राचीन घाटों में से एक है, जो धार्मिक और सांस्कृतिक दृष्टि से अत्यंत महत्वपूर्ण माना जाता है। यह घाट गंगा और वरुणा नदियों के संगम पर स्थित है और विशेष रूप से भगवान विष्णु के साथ जुड़ा हुआ है। आदिकेशव घाट का नाम 'आदि केशव' से पड़ा है, जिसका अर्थ है 'विष्णु का पहला रूप'। ऐसा माना जाता है कि भगवान शिव की आज्ञा से विष्णु जी जब सर्वप्रथम काशी में आये तो वह इसी घाट पर पधारे थे और उन्होंने स्वयं की प्रतिमा इस घाट पर प्रतिस्थापित की। वर्तमान में यह प्रतिमा आदिकेशव मंदिर में स्थापित है जिसके कारण ही इस घाट का नाम 'आदिकेशव घाट' पड़ा। निःसंदेह इस घाट पर स्थित **आदिकेशव मंदिर** भगवान विष्णु को समर्पित है, और यहां पर उनकी पूजा-अर्चना बड़े श्रद्धा भाव से की जाती है। आदिकेशव घाट का धार्मिक महत्व इसलिए भी है क्योंकि इसे वाराणसी में भगवान विष्णु के पूजा स्थलों में सबसे प्रमुख स्थल माना जाता है, और यहां की पूजा विधियाँ विशेष रूप से

भक्तों के जीवन में शांति और समृद्धि का कारण बनती हैं। यह घाट उन भक्तों के लिए विशेष रूप से महत्वपूर्ण है, जो विष्णु के भक्त हैं और वे विशेष अवसरों पर यहां पूजा और अनुष्ठान करते हैं। आदिकेशव घाट का ऐतिहासिक महत्व भी गहरा है, क्योंकि यह घाट वाराणसी के प्राचीन धार्मिक स्थलों में से एक है, और यह हिंदू धर्म की पुरानी परंपराओं और संस्कृतियों का प्रतीक है। यहाँ पर आयोजित धार्मिक कार्यक्रमों के अवसर पर और विशेष रूप से **वैष्णव त्यौहारों** के दौरान, यह घाट एक प्रमुख केंद्र बन जाता है, जहाँ भक्तगण एकत्र होकर भगवान विष्णु की आराधना करते हैं। इस घाट पर आने से न केवल भक्तों को धार्मिक शांति मिलती है, बल्कि यह स्थल वाराणसी की सांस्कृतिक और धार्मिक धरोहर को भी संजोए हुए है। आदिकेशव घाट की आध्यात्मिक ऊर्जा और यहाँ का वातावरण भक्तों को आत्मिक शांति और दिव्यता का अनुभव कराता है।

काशी के ये जल-तीर्थ पौराणिक काल से लेकर वर्तमान तक अपनी महत्ता को बनाए हुए हैं तथा इनकी प्रसिद्धि में समय के साथ वृद्धि ही होती जा रही है। यह दृश्य वास्तव में वाराणसी के धार्मिक चरित्र में जल की विशेष मान्यता को दर्शाता है एवं हिन्दू धर्म में पर्यावरण के साथ सामंजस्य के निहित संदेश को भी प्रसारित करता है।

**उपसंहार**

काशी, जिसे धार्मिक दृष्टि से विश्वभर में अत्यंत पवित्र और महत्वपूर्ण स्थान माना गया है, अपने घाटों के लिए प्रसिद्ध है। गंगा नदी के किनारे स्थित इन घाटों पर श्रद्धालु प्रतिदिन आकर स्नान, पूजा और विभिन्न धार्मिक अनुष्ठान करते हैं। इन घाटों का धार्मिक, सांस्कृतिक और ऐतिहासिक महत्व असीमित है, और यहाँ के वातावरण में एक अद्वितीय आध्यात्मिक शांति का अनुभव होता है। उपर्युक्त विवेचन से यह सिद्ध होता है कि काशी के ये घाट न केवल आस्थावान लोगों के लिए पवित्र स्थल हैं, बल्कि पर्यटकों के लिए भी आकर्षण का केंद्र बने हुए हैं। उत्सवों और धार्मिक आयोजनों के माध्यम से तो यहाँ के घाटों की विशेषता और भी बढ़ जाती है। यदि यह कहें तो अतिशयोक्ति न होगी कि उत्सवों और धार्मिक आयोजनों की दृष्टि से काशी एक अद्वितीय स्थान है, जहाँ पर धार्मिक, सांस्कृतिक और आध्यात्मिक आयोजन वर्ष भर चलते रहते हैं। इन आयोजनों में विशेष रूप से उन तिथियों का महत्व है, जो हिन्दू पंचांग के अनुसार निर्धारित हैं, जैसे एकादशी, पूर्णिमा, संक्रांति और ग्रहण के समय काशी में स्नान-दान की परंपरा अत्यधिक महत्त्वपूर्ण मानी जाती है। इन तिथियों पर बड़ी संख्या में श्रद्धालु काशी आते हैं और गंगा में स्नान करके पुण्य प्राप्त करने का लाभ उठाते हैं। काशी में प्रतिदिन होने वाली गंगा आरती, जो विशेष रूप से **दशाश्वमेध घाट** पर होती है, भक्तों और पर्यटकों के लिए एक अद्भुत अनुभव है। यह आरती

यहाँ आने वाले हर व्यक्ति को आकर्षित करती है, क्योंकि इसमें भक्तिपूर्ण वातावरण के साथ गंगा के प्रति श्रद्धा और सम्मान की अभिव्यक्ति होती है ।

सर्वविदित है की **मणिकर्णिका घाट** को महाशमशान के रूप में जाना जाता है । यह घाट मृत्यु के अटलता का प्रतीक माना गया है, जहाँ पर हिन्दू धर्म के अनुयायी अपने प्रियजनों के अंतिम संस्कार के लिए आते हैं । यह स्थान काशी के मोक्षदायी स्वरूप का प्रत्यक्ष प्रमाण है, क्योंकि इसे मोक्ष की प्राप्ति के लिए अत्यंत महत्वपूर्ण कहा गया है। मणिकर्णिका घाट का धार्मिक और आध्यात्मिक महत्व अतुलनीय है, क्योंकि यह स्थान भक्तों के लिए मृत्यु के बाद मोक्ष प्राप्ति का मार्ग खोलता है । वहीं **पंचगंगा घाट** काशी के प्रमुख वैष्णव तीर्थ स्थल के रूप में प्रसिद्ध है । यहाँ पर स्नान करने से विशेष पुण्य की प्राप्ति होती है, विशेष रूप से कार्तिक मास में यहाँ स्नान का महत्व और भी बढ़ जाता है । इसे पवित्र और विशेष फल देने वाला स्वीकार गया है, जहाँ श्रद्धालु न केवल शारीरिक शुद्धि की प्राप्ति के लिए आते हैं, बल्कि आत्मा की शुद्धि की भी कामना करते हैं ।

**आदिकेशव घाट**, जो गंगा और वरूणा नदियों के संगम पर स्थित है, काशी के घाटों में पहला घाट है । यह घाट भी भक्तों के बीच श्रद्धा और आस्था का केंद्र बना हुआ है । यहाँ पर भगवान आदिकेशव का मंदिर स्थित है, जो भगवान विष्णु के स्वरूप का प्रतीक है । श्रद्धालु यहाँ आकर भगवान की पूजा-अर्चना करते हैं और अपने जीवन की समृद्धि और शांति की कामना करते हैं । आदिकेशव घाट पर स्थित भगवान के दर्शन श्रद्धालुओं के लिए एक दिव्य अनुभव प्रदान करते हैं । वर्तमान में, **अस्सी घाट** काशी के प्रमुख पर्यटन स्थलों में स्थापित हो चुका है । यहाँ पर हर दिन हजारों पर्यटक और श्रद्धालु आते हैं, जो इस घाट की प्राकृतिक सुंदरता और धार्मिक महत्ता को महसूस करते हैं । अस्सी घाट पर आयोजित होने वाले **'सुबह-ए-बनारस'** व **'घाट-संध्या'** जैसे कार्यक्रम काशी की सांस्कृतिक और धार्मिक जीवंतता को दर्शाते हैं । इन कार्यक्रमों में काशी की प्राचीन परंपराओं, लोककलाओं, नृत्य-संगीत और धार्मिक मान्यताओं का अद्भुत समागम देखने को मिलता है । यह कार्यक्रम न केवल स्थानीय निवासियों के लिए, बल्कि पर्यटकों के लिए भी एक अद्वितीय अनुभव प्रदान करता है ।

वास्तव में काशी के ये पाँच जल-तीर्थ—दशाश्वमेध घाट, मणिकर्णिका घाट, पंचगंगा घाट, आदिकेशव घाट और अस्सी घाट—श्रद्धालुओं के लिए एक अद्वितीय आध्यात्मिक यात्रा का रूप हैं । काशीवासी सदैव इन स्थानों के प्रति श्रद्धा और आस्था में लीन रहते हैं, और इन जल-तीर्थों के दर्शन को वे अपने जीवन का सबसे बड़ा पुण्य मानते हैं । इन स्थानों पर आने से न केवल शारीरिक शुद्धि होती है, बल्कि मानसिक और आत्मिक शांति की भी प्राप्ति होती है । काशी, जिसे 'मोक्ष की नगरी' कहा जाता है, यहाँ आने वाले हर व्यक्ति को आत्मिक उन्नति और पुण्य की प्राप्ति

का अवसर प्रदान करती है। यहाँ के घाटों पर श्रद्धालु और पर्यटक, दोनों ही गंगा के पवित्र जल में डुबकी लगाकर अपने जीवन को शुद्ध और धन्य मानते हैं।

पुराण भारतीय संस्कृति तथा प्राचीन इतिहास के साहित्यिक साक्ष्य के रूप में विशेषतः महत्वपूर्ण हैं। ये भारतीय इतिहास के एक विशेष कालखण्ड के सामाजिक-सांस्कृतिक उपादानों को गुंफित कर तत्कालीन परिवेश का शब्द-चित्र प्रस्तुत करते हैं। यह सर्वविदित है कि धार्मिक क्रियाकलापों का वर्णन पुराणों का प्रिय विषय है इसलिए काशी तथा जल-तीर्थों का उल्लेख अवश्यंभावी रहा और इनके विशेष चरित्र के कारण पुराण गहन चर्चा करते नजर आते हैं। काशी से प्राप्त 12वीं शताब्दी के एक गहड़वाल अभिलेख में पाँच घाटों की चर्चा है। यहाँ भी निश्चयतः इन्हीं पंच जल-तीर्थों की ओर ही इशारा किया गया है। यह काशी के भूगोल में जल की सर्वप्रधानता का संकेत है जहाँ दैवीय प्रतीक के रूप में जल-तीर्थों से जनमानस की सशक्त आस्था जुड़ी है। आज मानव जीवन में प्रकृति के साथ पारस्परिक संबन्ध कमतर होता जा रहा है ऐसे में जल-तीर्थों का विमर्श महत्वपूर्ण हो जाता है। वस्तुतः पुराणों में जल-तीर्थों का उल्लेख प्रकृति एवं जल के प्रति भारतीय समाज की सजगता को दर्शाता है जिसकी सातत्यता वर्तमान समय में नितान्त आवश्यक है।

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# रसमञ्जरी के परिमलमातृकाओं का समीक्षण

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**सारांश -**

भानुदत्तमिश्र अलंकारशास्त्र के एक प्रसिद्ध आचार्य है। इनकी रचनाओं में से प्रसिद्ध ग्रन्थ रसंमजरी है। नायिका-नायक के भेद-प्रभेद पर यह ग्रन्थ आधारित है। रसमंजरी पर कुल १९ टीकाएं उपलब्ध है। १९ टीकाओं में से एक रसमंजरीपरिमल नामक टीका है, जो शेषचिंतामणि आचार्य के द्वारा लिखित है। रसमंजरीपरिमल की कुल ९ मातृकाएं प्राप्त है। सांस्कृतिक विरासत का संरक्षण, ज्ञान प्रसारण की निंरतरता, आलोचनात्मक विश्लेषण और व्याख्यात्मक विविधता इत्यादि विषयों का वर्णन इस टीका में है। रसंमजरीपरिमल टीका की प्राप्त नौं मातृकाओं का समीक्षण तथा पाठसमीक्षा करके अध्येताओं के लिए शुध्दपाठ या मूल पाण्डुलिपि उपलब्ध कराना एवं उसमें वर्णित विषयों से अवगत कराना देना यह इस अध्ययन का हेतु है।

**सांकेतिकशब्द** - रसमंजरी, रसमंजरीपरिमल, पाठसमीक्षा, शुद्धपाठ, मातृका, पाण्डुलिपि.

**प्रस्तावना**

भारतीयसभ्यता व सभ्यता का साहित्य श्रुतपरंपरा से सुरक्षित होता हुआ पाण्डुलिपीयाँ के माध्यम से संरक्षित रहा है, छापखाने आने से पूर्व से ही भारतीय ज्ञान परम्परा स्वाध्याय व गुरुकुलप्रणाली के माध्यम से पाण्डुलिपीयों ज्ञान परम्परा में थीं।

हमारे आचार्यों, साधु-सन्यासियों, एवं श्रुतज्ञानियों ने अपने धर्म का प्रचार-प्रसार करने के लिए असंख्य पाण्डुलिपीयों का निर्माण ताम्रपत्र, ताडपत्र, भोजपत्र, कपडे, कागजों पर लिखकर उस ज्ञान परम्परा को अनंतकाल तक सुरंक्षित रखा है।

पाण्डुलिपीयों के कारण से ही आधुनिक युग के जो शास्त्रज्ञ नही कर पाते वह इन पाण्डुलिपियों के माध्यम से प्राचीन आचार्योनें लिखित रुप में किया है। जो वर्तमान काल में संशोधन का विषय बना है। जैसे की शून्य की खोज किसने की आर्यभट्ट ने। ऐसे ही अनेक विषय है जो आज-तक अन्धकारमय है। इन्हीं विषय को उजागर करने के लिए पाण्डुलिपीयों को आधार

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[2]*मार्गदर्शक - संस्कृतभाषा-साहित्य विभाग, कविकुलगुरू कालिदास संस्कृत विश्वविद्यालय, रामटेक

बनाकर प्राचीन ज्ञान परंपरा को सुर्वणमय प्रकाशित करना आवश्यक है ।

एक ही विषय की अनेक पाण्डुलिपियां प्राप्त होने पर मूल पाण्डुलिपि का ज्ञान न होने के कारण चिंता व चिता जैसी परिस्थिति बन जाती है। ऐसी समस्या का समाधन हेतू पाश्चात्य विद्वानोनें पाठालोचना, पाठसमीक्षा के नये सिद्धान्त की खोज की। इस प्रकार की एक महत्वपूर्ण पाण्डुलिपी रसमंजरीपरिमल जिसकी कूल ०९ से ज्यादा प्रतियाँ विभिन्न मातृकासंग्राहलयों सें रसमंजरी-परिमल प्राप्त की है। इस विषय को लेकर इन पाण्डुलिपीयों में प्राप्त पाठभेदों की समालोचना प्रस्तुत शोधपत्र में की जायेगी ।

**विषयप्रवेश-**

आचार्य भरतमुनि के पश्चात् रससम्प्रदाय के प्रौढविद्वान् इस मार्ग को पुष्पित और पल्लवित करते रहें। परवर्ति आचार्यों ने रससम्प्रदायको लेकर नाट्यादि ग्रन्थों एवं सिद्धान्तों विवरण प्रस्तुत किया। वैसे ही अलंङ्कारसम्प्रदाय में भामह के बाद अलंङ्कारशास्त्रियोनें इस परंपरा को आगे बढाया। इसी एक परंपरा के सुप्रसिद्ध आचार्य भानुदत्तमिश्र है ।

भानुदत्त कवि भानु[१], भानुदत्तमिश्र[२], भानुमिश्र, भानुकर[३] आदि अनेक नामों से संस्कृत साहित्य में एक सुप्रसिद्ध नाम के आचार्य है, इनके काल के बारें में कुछ विद्वानो के अलग-अलग मत दिखाई देते है। डॉ. राजवंशसहाय हीरा के मतानुसार इनका काल १३ वीं शताब्दी के अन्तिम चरण एवं १४ वीं शताब्दी का आरम्भिक काल[४], तथा डॉ. श्रीकृष्ण ओझा के अनुसार १४ वी शताब्दी[५] तथा अन्य विद्वान इन्हें १६ वी शताब्दी में स्वीकार करते है। आचार्य बलदेव उपाध्याय अपनी पुस्तक संस्कृत साहित्य का बृहद् इतिहास में भानुदत्तमिश्र का काल १६वी शताब्दी मानते है[६] ।

आचार्य भानुदत्त के बारें में तन्जोर के ग्रन्थसूची में मैथिल ब्राह्मण ऐसा उल्लेख प्राप्त होता है जो इस पद्य के आधार पर हैं-

**मीमांसायाः श्रवणे सरसा शेमुषी तावकी चेत्,**
**चित्ते चित्ते किमपि कविता वर्णने कौतुकं या ।**
**भ्राम्यन् भ्राम्यन् बुधजनचतुष्पाठिकेसु प्रयत्नाद्**
**विद्याशालिप्रियसरिसवग्रामरत्नं परीयाः ॥** [७]

भानुदत्त कवि द्वारा रचित सात रचनाएँ प्रसिद्ध है। १. अलङ्कारतिलक, 2. गीतगौरीपति, 3. कुमारभार्गवीयम्, 4. रसपारिजात, 5. चित्रचन्द्रिका, 6. रसतरङ्गिणि, 7. रसमञ्जरी ।

इनमें लोकप्रसिद्ध ग्रन्थ रसमञ्जरी पर कुल १९ टीकाएँ अभी-तक प्राप्त होती है[८] । इतनी अत्याधिक टीकाऐ रसमंजरी की लोकप्रियता दर्शाती है। इन टीकाओं के विषय व्याकरण, दर्शन,

भक्तिपरक ऐसे अनेक विषय के अनुसार देखे जा सकते है। गुरजाल रङ्गशायिन् - आमोद अनन्तपण्डित –व्यग्यार्थकौमुदी, नागेश- प्रकाश, कविशिखर पं. बादरायण शर्मा सुरभी टीकाएँ प्रकाशित हो चूकिं है, किन्तु अन्य टीकाऐ अभी-तक प्रकाशित नहीं हुई है।

नवदश टीकाओं में से एक रसमंजरीपरिमल नामक टीका अभी सम्पूर्ण रूप से प्राप्त है। टीका के रचयिता श्री शेषचिंतामणि है। आचार्य शेषचिंतामणि के अन्य ग्रन्थो के भी नाम प्राप्त है। यथा 1. रुक्मिणीहरणम् तथा 2. मेघदूत टीका, तथा 3. छन्दप्रकाश इत्यादि है। शेषचिंतामणि के जीवन काल के बारें में अधिक जानकारी प्राप्त नहीं होती है। रसमंजरीपरिमल की पुष्पिका में शेषावतंसश्रीशेषनृसिंहतनयः सुधीः।[९] इस आधार पर श्रीशेषनृसिंह के पुत्र के रूप में उन्होंने अपना स्वपरिचय दिया है। तथैव पुष्पिका में ही अपने पिता के बारें में विस्तृत उल्लेख भी किया है। “इतिसकलपण्डितघटाग्रणीयमछेशावंशानेकारभूतविद्वजनंवृदचूडामणिपीचिपिंजरीचरणयुगलकवि शेषावतारश्रीमछेशनृसिंहतनयेनश्रीनृसिंहचरणोपासिनाबन्धपुरनिवासिनाश्रीशेषचिंतामणिनानिर्मितो रसमंजरीपरिमलःसमाप्तः ॥”[१०]

पुष्पिका में सकल पण्डितो में अग्रगण्य शेषवंश विद्वतजनों के वृंद चूडामणि आदि विशेषण दिया है। इस प्रकार से पिता के बारें में तथा निवास स्थान बन्धपुरनिवासिना का वर्णन किया है। इनकी अन्य रचना छन्दःप्रकाश तथा मेघदूतटीका है इन दो ग्रन्थों के बारें अधिक जानकारी अभी-तक प्राप्त नहीं हुई परन्तु “रुक्मिणीहरण” के विषय में जानकारी मद्रास के हस्तलिखित ग्रन्थसूची ११ में प्राप्त होती है।

परिमल टीका की कुल ९ मातृका उपलब्ध है। तीन मातृका आनन्द-आश्रम-संस्था-पुणे से प्राप्त है। तथा महाराजा-मानसिंह-पुस्तक-प्रकाश-शोध-केन्द्र-मेहरानगढ-दुर्ग, जोधपुर से दो मातृका उपलब्ध हुई। भांडारकर-शोध-संस्थान-पुणे से ४ मातृका प्राप्त हुई है। इस प्रकार से टीका की कुल ०९ मातृका प्राप्त है। सभी मातृकाओं की लिपी देवनागरी तथा भाषा संस्कृत ही है।

आनन्द-आश्रम-पुणे से प्राप्त मातृका के पुष्पिका में लिपिक द्वारा लिखा गया समय भी ज्ञात होता है, संवत् १६२८ पुष्यवदित्रयोदशीचंद्रवातर[११] इस समय पर इस ग्रन्थ का लेखनकार्य संपन्न हुआ ऐसा प्रमाण मिलता है।

आनन्द-आश्रम-पुणे से प्राप्त मातृका में ही लिपिक ने श्रीसूरतिबिंदरेलिषीकृतं[१२] ॥ इस प्रकार से स्वयं का स्थान उद्धृत किया है।

भांडारकर-शोध-संस्था-पुणे से प्राप्त मातृका में काल तथा लिपीक ने अपने नाम को भी उद्धृत किया है। यथा काल- संवत् १७४९ वैशाखमासेकृष्मेपदेतिथौत्रयोदश्यांचंद्रवासराविताया[१३] तथैव – राजारामेनलिपीकृतम्[१४] इत्यादि।

| प्राप्ति स्थान | ग्रन्थनाम | भाषा | ग्रन्थकर्ता | लिपिः | विषय | पत्र संख्या (Folios) | प्रतिपत्र पंङ्क्ति संख्या | उपादानम् |
|---|---|---|---|---|---|---|---|---|
| आनन्द आश्रम पुणे | रसमञ्जरीपरीमल | संस्कृत | शेषचिंतामणि | देवनागरी | अलंङ्कार शास्त्र | ८१ | ९ | कर्गजपत्रम् |
| आनन्द आश्रम पुणे | रसमञ्जरीपरीमल | संस्कृत | शेषचिंतामणि | देवनागरी | अलंङ्कार शास्त्र | ८५ | ९ | कर्गजपत्रम् |
| महाराजा मानसिंह पुस्तक प्रकाश शोध केन्द्र मेहरानगढ दुर्ग, जोधपुर | रसमञ्जरीपरीमल | संस्कृत | शेषचिंतामणि | देवनागरी | अलंङ्कार शास्त्र | १०६ | ८ | कर्गजपत्रम् |
| आनन्द आश्रम पुणे | रसमञ्जरीपरीमल | संस्कृत | शेषचिंतामणि | देवनागरी | अलंङ्कार शास्त्र | २८ | २२ | कर्गजपत्रम् |
| महाराजा मानसिंह पुस्तक प्रकाश शोध केन्द्र मेहरानगढ दुर्ग, जोधपुर | रसमञ्जरीपरीमल | संस्कृत | शेषचिंतामणि | देवनागरी | अलंङ्कार शास्त्र | ४४ | १३ | कर्गजपत्रम् |
| भांडारकर शोध संस्थान पुणे | रसमञ्जरीपरीमल | संस्कृत | शेषचिंतामणि | देवनागरी | अलंङ्कार शास्त्र | ९८ | ९ | कर्गजपत्रम् |
| भांडारकर शोध संस्थान पुणे | रसमञ्जरीपरीमल | संस्कृत | शेषचिंतामणि | देवनागरी | अलंङ्कार शास्त्र | ३७ | ९ | कर्गजपत्रम् |
| भांडारकर शोध संस्थान पुणे | रसमञ्जरीपरीमल | संस्कृत | शेषचिंतामणि | देवनागरी | अलंङ्कार शास्त्र | ८३ | ९ | कर्गजपत्रम् |
| भांडारकर शोध संस्थान पुणे | रसमञ्जरीपरीमल | संस्कृत | शेषचिंतामणि | देवनागरी | अलंङ्कार शास्त्र | ६८ | ९ | कर्गजपत्रम् |

| | | | | |
|---|---|---|---|---|
| **RJP 01** | “तामहंशेषमुपासेवितरंश्रीमन्नसिंहाख्यं ॥” | “दंतक्षुतसीकृतान्नरवपदोल्लेखाव्दियोगाच्च” | “प्रेमार्द्राद्धनिरीक्षणादनुंदिनं” | “कपोलौ ” |
| **RJP 02** | “तामहंशेषमुपासेपितरंश्रीमन्नसिंहाख्यं ॥” | “दंतक्षतसीकृतान्नरवपदोल्लेखाव्दियोगाच्च” | “प्रेमार्धार्द्धनिरीक्षणादनुंदिनं” | “कपोलौ ” |
| **RJP 03** | “तामहंशेषमुपासेपितरंश्रीमन्नसिंहाख्यं ॥” | “दंतक्षतसीकृतान्नरवपदोल्लेखाव्दियोगाच्च” | “प्रेमार्द्राद्धनिरीक्षणाददनुदिनं” | “कपोलौ ” |
| **RJP 04** | “तामहंशेषमुपासेपितरंश्रीमन्नसिंहाख्यं ॥” | “दंतक्षुतसीकृतान्नरवपदोल्लेखाव्दियोगाच्च” | “प्रेमार्द्राद्धनिरीक्षणाददनुदिनं” | “कपौलौ ” |
| **RJP 05** | “तामहंशेषमुपासेपितरंश्रीमन्नसिंहाख्यं ॥” | “दंतक्षतसीकृतान्नरवपदोल्लेखाव्दियोगाच्च” | “प्रेमार्द्रार्द्धनिरीक्षणादनुदिनं” | “कपोलौ ” |
| **RJP 06** | “तामहंशेषमुपासेपितरंश्रीमन्नसिंहाख्यं ॥” | “दंतक्षतसीकृतान्नरवपदोल्लेखाव्दियोगाच्च” | “प्रेमार्द्रार्द्धनिरीक्षणादनुदिनं” | “कपोलौ ” |
| **RJP 07** | “तामहंशेषमुपासेवितरंश्रीमन्नसिंहाख्यं ॥” | “दंतक्षतसीकृतान्नरवपदोल्लेखाव्दियोगाच्च” | “प्रेमार्द्रार्द्धनिरीक्षणादनुदिनं” | “कपोलौ ” |
| **RJP 08** | “तामहंशेषमुपासेपितरंश्रीमन्नसिंहाख्यं ॥” | “दंतक्षुतसीकृतान्नरवपदोल्लेखाव्दियोगाच्च” | “प्रेमार्द्रार्द्धनिरीक्षणादनुदिनं” | “कपोलौ ” |
| **RJP 09** | “तामहंशेषमुपासेपितरंश्रीमन्नसिंहाख्यं ॥” | “दंतक्षतसीकृतान्नरवपदोल्लेखाव्दियोगाच्च” | “प्रेमार्द्रार्द्धनिरीक्षणादनुदिनं” | “कपोलौ ” |

नौ मातृकांओं में से प्रथम तथा अष्टम मातृकाओं में "तामहंशेषमुपासेवितरंश्रीमन्नसिंहाख्यं ॥" "वितरं" पाठ का प्रयोग प्राप्त होता है । तथा अन्य सभी मातृकाओं में "तामहंशेषमुपासेपितरंश्रीमन्नसिंहाख्यं ॥" "पितरं" पाठ प्राप्त होता है । वितरं पाठ का सन्दर्भ के अनुसार अपने पिता के परिचय में वाक्य उद्धृत होने कारण मांगलिकपद्य में उसकी अर्थसंगति नहीं होती है । अतः यह लिपिक के द्वारा की गई भूल या लेखनदोष है । और पितरं पाठ अर्थसंगत होने के कारण पितरं पाठ का अन्वय 'शेषमुपासे श्रीमन्नसिंहाख्यं' के साथ योग होने से यथोचित अर्थबोध हो पाता है ।

नौ मातृकांओं में से प्रथम चतुर्थ तथा अष्टम मातृकाओं में "दंतक्षुतसीकृतान्नरवपदोल्लेखाव्दियोगाच्च" "क्षुत" पाठ का प्रयोग प्राप्त होता । तथा अन्य सभी मातृकाओं "दंतक्षतसीकृतान्नरवपदोल्लेखाव्दियोगाच्च" "दंतक्षत" पाठ का प्रयोग प्राप्त होता है । चुम्बनक्रिया में अधरोष्ठ, दंतक्षत इत्यादि क वर्णन होने से यह पाठ संगत है । क्षुत शब्द छींकना इस लोकभाषा अर्थ में प्रयुक्त होता है अतः यहाँ लिपिक द्वारा भूल होने की संभावना है । तथा दंतक्षत यह पाठ उचित है, जिसमें अर्थ की संगति हो जाती है ।

नौ मातृकाओं मे से प्रथम से चतुर्थ मातृका में "प्रेमार्द्रार्द्धनिरीक्षणाददनुदिनं" पाठ प्राप्त होता है । तथा अन्य सभी मातृकाओं में "प्रेमार्द्रार्द्धनिरीक्षणादनुदिनं" पाठ पाप्त होता है । वस्तुतः देखा जाय तो "प्रेमार्द्रार्द्धनिरीक्षणादनुदिनं" यह पाठ योग्य है । जो अर्ध प्रेम में वृध्दि करने के लिए योग्य है, अतः "प्रेमार्द्रार्द्धनिरीक्षणाददनुदिनं" इस पाठ में यह सम्भव नही है ।

नौ मातृकाओं में से चतुर्थ मातृका में "कपौलौ" पाठ प्राप्त होता है। अन्य सभी मातृकाओं में "कपोलौ" प्राप्त होता है । यहाँ कपौलौ शब्द लिपिक की भूल के कारण हुआ है । काव्यदोष के अनुसार च्युतसंस्कृति नामक दोष प्रतीत होता है, जो व्याकरणसंस्कारों से च्युत होने पर अर्थबोध नहीं करता है। कपोलौ शब्द योग्य है, कपोल शब्द का अर्थ गाल है। जिसका कामशास्त्र में उल्लेख मिलता है। परन्तु कपौलौ शब्द प्राप्त नहीं होता है। अतः काव्यदोष के अनुसार यहाँ व्याकरणसंस्कारो से हीन च्युतसंस्कृति नामक दोष प्रतीत होता है ।

**परिमलमातृका के समीक्षण की प्रासंगिकता**

सांस्कृतिक सम्पदा का संरक्षण: प्राचीन पांडुलिपियों का सावधानीपूर्वक संरक्षण भारत की समृद्ध संस्कृति की सुरक्षा, विविध परंपराओं और ज्ञान प्रणालियों की निरंतरता को सुनिश्चित करने में आधारभूत रहा है । अतः प्राप्त नौं मातृकाओं का समीक्षण करके आदर्श पाठ उपलब्ध कराना प्रासंगिक है ।

ज्ञानप्रसारण की निरंतरता: पीढियों से, पांडुलिपियों ने ज्ञान के प्रचार-प्रसार के माध्यम के

रूप में काम किया है, जिससे एक पीढ़ी से दूसरी पीढ़ी तक दार्शनिक, साहित्यिक और वैज्ञानिक अंतर्दृष्टि के प्रसार की सुविधा विशेष रूप से मिलती है। स्वीकृत परिमल मातृकाओं में भी यह वैविध्य दिखाई देता है। आनन्द-आश्रम-पुणे से प्राप्त मातृका सूक्ष्म अक्षरी है तथा जैन व्यक्ति के द्वारा लिखित है।

आलोचनात्मक विश्लेषण और व्याख्या: रसमंजरीपरिमल सहित अन्य पांडुलिपियों की अधिकता, भारतीय संस्कृति, भाषा और दर्शन के विभिन्न पहलुओं पर प्रकाश डालते हुए विविध व्याख्याओं और आलोचनात्मक विश्लेषण की अनुमति देती है।

आधुनिक प्रासंगिकता: पांडुलिपियाँ आधुनिक विद्वानों के लिए अमूल्य स्रोत के रूप में काम करती हैं, प्राचीन ग्रंथों और प्रथाओं की समझ और पुनर्व्याख्या में सहायता करती हैं, जैसे कि आचार्य भरतमुनि और भानुदत्त के योगदान। अतः भानुदत्त तथा श्रीशेषचिंतामणि के मौलिक योगदान द्वारा नाट्य के सन्दर्भों को प्रासंगिकता बता सकते है।

भविष्य की संभावनाएँ: पांडुलिपि अध्ययन का भविष्य निरंतर अनुसंधान, डिजिटलीकरण प्रयासों और अंतःविषय सहयोग में आधारभूत है। सांस्कृतिक विरासत और विद्वतापूर्ण जांच के भंडार के रूप में पांडुलिपियों की पूरी क्षमता को उजागर करने के लिए इसका प्रचार-प्रसार आवश्यक है।

व्याख्यात्मकविविधता: रसमंजरीपरिमल पांडुलिपियों की प्रचुरता, व्याख्यात्मक संभावनाओं का आदान प्रदान करती है, जो भारतीय संस्कृति, भाषा और विचार के साथ विविध विद्वानों के विचारों को प्रेरित करती है।

**उपसंहार**

समाज एवं उनकी सभ्यता की अमूल्य धरोहर उनका साहित्य है। जो अनेक स्थिति में प्राप्त होती है, जैसे की मुद्राएं, मृण्मूर्तियां, ईंटे, अस्त्र-शस्त्र इत्यादि इनके अलावा कागज, कपडा, ताडपत्र, ताम्रपत्र, भित्तिचित्र, शिलालेख एवं मुद्रालेख आदि दिखाई देती है। इनका अध्ययन करके भविष्य में प्राचीनज्ञान को प्रकाशित कर सकते तथा आध्यात्मिक, कलात्मक, साहित्य आदि का ज्ञान प्राप्त कर सकते है।

सर्व प्रथम ईसा-पूर्व पाचवी सदी वडली अर्थात् वर्तमानशहर अजमेर में शिलालेख प्राप्त होता है। ऐसे ही अनेक जगह पर प्राचीन शिलालेख प्राप्त होते है जो लेखनकल का उद्गम स्थान ज्ञात होता है। इसी क्रम में भोजपत्र, ताडपत्र, कागज, काष्ठ-पट्टिका, चमटा, ईंट्, सोना, तांबा, पीतल, चांदी, कांसा, लोहा आदि का उपयोग कर लेखनोपकरण का विकास हुआ ऐसा अनुमान प्राप्त होता है।

प्राचीन ज्ञानपरम्परा मौखिक होने से लिपिक को सुनकर लिखना होता था, कभी-कभी आचार्य को भयवशाद न पूछना, अथवा आलस्य के कारण मूल पाठ का यथोचित न लिखना भी हो सकता है। पाण्डुलिपियों में लिपिक द्वारा अनेक भूल हो सकते हैं। इससे मूलपाठ का अर्थ अनर्थके रूप से दिखाई देता है, जैसे की – चिता तथा चिंता। यहाँ अनुस्वार भेद मात्र से यह ज्ञात होता है। इन्हीं त्रुटियोंको संशोधन करके मूल पाठ का ज्ञान आवश्यक है।

मूलपाठ को आलोचनात्मक या पाठसमीक्षा के माध्यमसे शुद्धपाठ या मूल पाण्डुलिपि को संरक्षित कर सकते है। अप्रकाशित पाण्डुलिपि में ज्ञानसागर निहित है तथा प्रकाशित पाण्डुलिपियों में से अशुद्धता का परिमार्जन करके इस ज्ञानज्योति को सदा के लिए अजरामर रखा जा सकता है।

अतः उपरोक्त उद्दिष्टों को ध्यान में रखकर रसंमजरीपरिमल टीका की प्राप्त नौं मातृकाओं का समीक्षण तथा पाठसमीक्षा करके अध्येताओं के लिए शुध्दपाठ या मूल पाण्डुलिपि उपलब्ध करा देना यह इस अध्ययन का प्रयोजन है।

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# मेघदूतसर्वस्वम्:
# मेघदूत के लिए एक त्वरित सूचना प्रणाली

**कीर्ति देवांशी त्रिपाठी[1*], आरूषि निगम[2*], सुचित्रा भारती[3*], अवधेश प्रताप सिंह[4*] एवं सुभाष चन्द्र[5*]**

**सार-**

संस्कृत साहित्य को प्रारम्भिक वैश्विक साहित्य में मान्यता प्राप्त है, जिसमें महाकाव्य, काव्य, नाटक, गद्यकाव्य, गीतिकाव्य आदि शामिल हैं । महाकवि कालिदास ने संस्कृत साहित्य को अत्यधिक समृद्ध किया है, विशेषकर अपने गीतिकाव्य "मेघदूत" के माध्यम से। इस काव्य में उनकी प्रौढ़ कल्पना, उदात्त भावना, परिष्कृत शैली और वैज्ञानिकता का समावेश है । इसमें तत्कालीन भारत की भौगोलिक, प्राकृतिक, सामाजिक और व्यवहारिक स्थिति का भी वर्णन है, जिससे इसे वृष्टिविज्ञान का ग्रन्थ भी माना जाता है । हालांकि, मेघदूत का कई भाषाओं में अनुवाद हुआ है, लेकिन इसके डिजिटलीकरण का अभी तक कोई सार्थक प्रयास नहीं हुआ है, जिससे इसकी वैश्विक पहुंच सीमित है । स्मार्टफोन और कम्प्यूटर के बढ़ते उपयोग के कारण ज्ञान आदान-प्रदान के पारम्परिक माध्यमों की जगह ई-पुस्तकों का प्रचलन बढ़ रहा है। इसलिए, मेघदूत की डिजिटल कमी को पूरा करने के लिए इसे यूनिकोड देवनागरी लिपि में संकलित और डिजिटाइज किया गया है। इसमें निहित अवधारणाओं को टैग करके एक वेब-आधारित सूचना निष्कर्षण प्रणाली विकसित की गई है। यह प्रणाली शिक्षण और शोध के क्षेत्र में अत्यधिक महत्वपूर्ण भूमिका निभा सकती है, विशेषकर प्रभावी ऑनलाइन टूल्स की कमी के कारण ।

**कीवर्ड्स:**
मेघदूतम्, कालिदास, खण्डकाव्य, दूतकाव्य, ई-मेघदूत, मेघदूत सूचना प्रणाली, ऑनलाइन मेघदूत

## 1. पृष्ठभूमि एवं परिचय

संस्कृत साहित्य विश्व का समृद्धतम साहित्य है। संस्कृत साहित्य के अनुशीलन द्वारा भारतीयों के प्रबुद्ध विचारों, दार्शनिक चिन्तनों, धार्मिक संस्कारों का बोध होता है। दार्शनिक,

1* शोधच्छात्रा, 2* शोधच्छात्रा, 3* सहायक आचार्या, 4* सहायक आचार्य एवं 5* सह-आचार्य, संस्कृत विभाग, दिल्ली विश्वविद्यालय, दिल्ली

शास्त्रीय तथा वैज्ञानिक ज्ञान के साथ ही साथ मनोरम प्राकृतिक सौन्दर्य, रचना चातुर्य तथा उत्कृष्ट जीवन दर्शन के लिये वैश्विक साहित्य में संस्कृत साहित्य के अतिरिक्त अन्य किसी भाषा के साहित्य में इतनी उत्कृष्टता दृष्टिगोचर नहीं होती है। वस्तुतः संस्कृत साहित्य की विपुलता के कारण इसके साहित्य को विभिन्न कोटियों में विभाजित किया गया है जिसमें वेद, इतिहास, पुराण स्मृतिग्रन्थ, विभिन्न शास्त्र तथा काव्य ग्रन्थ सम्मिलित हैं। इन सभी कोटियों में काव्य उत्कृष्ट कल्पनाओं तथा भावाभिव्यक्ति के अन्यतम ग्रन्थ हैं। काव्य ग्रन्थों में कला तत्त्व तथा उदात्त भावनाओं के साथ सरलता, सरसता तथा अर्थगाम्भीर्य की प्रतीति के कारण यह वैश्विक साहित्य में विशिष्ट स्थान रखता है। संस्कृत साहित्य में काव्य के सर्वप्रथम दो प्रमुख भेद प्राप्त होते हैं- दृश्य काव्य तथा श्रव्य काव्य (शर्मा, 2017)।

दृश्य काव्य वें हैं जो मंच पर अभिनीत होकर देखे जाते हैं। श्रव्य काव्य वें हैं जिनका अध्ययन कर पाठक स्वयं ही रसास्वादन करते हैं। इसके गद्य, पद्य तथा चम्पू ये तीन भेद माने गये हैं। संस्कृत साहित्य में पद्यकाव्य सहृदयों के लिये रसास्वादन के उत्कृष्टम साधन माने गये हैं । संस्कृत के महाकाव्यों की प्रतिष्ठा इनके महाकवियों की अद्भुत कल्पना शक्ति के कारण हैं। संस्कृत के लब्धप्रतिष्ठित कवियों में महाकवि कालिदास अग्रगण्य हैं। महाकवि कालिदास अपने पश्चात् के सामान्यतः सभी कवियों के प्रेरणास्रोत रहें हैं। महाकवि कालिदास अपनी अप्रतिम कल्पना शक्ति, उत्कृष्ट भावाभिव्यक्ति, सरसता, परिष्कृत शैली तथा सरलता के लिये विश्व विख्यात हैं। महाकवि कालिदास ने संस्कृत साहित्य को अपने महाकाव्यों, खण्डकाव्यों तथा नाटकों के माध्यम से वैश्विक स्तर पर मूर्धन्यता प्रदान की हैं। इनके ग्रन्थों में कल्पना तथा भावाभिव्यक्ति के साथ ही साथ प्राकृतिक, सामाजिक, सांस्कृतिक तथा व्यवहारिक पक्षों का भी समावेश प्राप्त होता हैं जो इनकी अप्रतिम प्रतिभा का परिचायक है (द्विवेदी, 2016)।

महाकवि कालिदास ही संस्कृत गीतिकाव्य के प्रवर्तक माने जाते हैं। गीतिकाव्य काव्य का वह स्वरूप है जिसमें काव्यत्व के साथ संगीतात्मकता प्रमुख होती है। शास्त्रीय दृष्टि से गीतिकाव्य को ही खण्डकाव्य कहते हैं। महाकवि कालिदास विरचित 'मेघदूतम्' एक प्रौढ एवं परिष्कृत खंडकाव्य है । यह महाकवि की उत्कृष्ट कल्पना का द्योतक है जिसमें महाकवि ने 'मेघ' को दूत रूप मे चित्रित करके अपनी पत्नी के वियोग में व्यथित एक यक्ष द्वारा सन्देश प्रेषण का वर्णन किया है। इस काव्य में महाकवि ने प्रकृति का ऐसा मानवीकरण प्रस्तुत किया है जिसके कारण विश्व के सभी सहृदयों ने इसकी उन्मुक्त कण्ठ से प्रशंसा की है परन्तु इस काव्य का वैशिष्ट्य केवल मनोरम प्रकृति चित्रण ही नहीं है अपितु इसमें महाकवि ने काव्यत्व के गुणों के साथ ही वैज्ञानिकता का भी समावेश किया है (अग्रवाल, 2020)। महाकवि कालिदास ने मेघदूत में

अप्रतिम प्रकृति चित्रण के माध्यम से तत्कालीन भारत की भौगोलिक स्थिति का वर्णन किया है। प्राकृतिक वर्णन की दृष्टि से तो यह काव्य अतुलनीय है ही क्योंकिं किसी विरह व्यथित व्यक्ति प्रेमी द्वारा अपनी प्रेमिका के पास सन्देश प्रेषण के लिये मेघ को सन्देशवाहक बनाकर भेजने की कल्पना तो अद्वितीय है ही इसके साथ ही इसमें प्रकृति का मानवीकरण करते हुए मेघ को नायक तथा नदियों को नायिका के रूप में भी दिखाया गया है। 'निर्विन्ध्या नदी' के वर्णन में महाकवि ने उसे विरहिणी नायिका के रूप में चित्रित किया है तथा मेघ रूपी नायक को वृष्टि करके उसके विरह को दूर करने के लिये कहा गया है । इस काव्य का सजीव मार्मिक प्रकृति वर्णन अत्यन्त ही अद्भुत है (शास्त्री, 2002)।

मेघदूत का वैशिष्ट्य इससे भी परिलक्षित होता है कि इसमें विभिन्न प्रदेशों का वर्णन किया गया है जैसे विरही यक्ष 'रामगिरि' नामक पर्वत पर निवास करता है। मेघ के सन्देश ले जाने के मार्ग में 'माल', 'दशार्ण', 'विदिशा', 'अवन्ति', 'उज्जयिनी', 'दशपुर', 'ब्रह्मावर्त', 'कुरूक्षेत्र', 'कनखल' आदि स्थानों का वर्णन है (मिश्रा, 2014)। ये प्रदेश वर्तमान में समय में भी तत्कालीन भौगोलिक विशिष्टताओं के साथ ही केवल नाम में परिवर्तन होकर उन्हीं विशिष्टताओं से व्याप्त हैं। नदियों का वर्णन करते हुए महाकवि ने उत्तर भारत की महत्त्वपूर्ण लगभग समस्त नदियों का परिचय दिया है जिनमें 'रेवा', 'वेत्रवती', 'निर्विन्ध्या', 'सिन्धु', 'शिप्रा', 'गन्धवती', 'गम्भीरा', 'चर्मण्वती', 'सरस्वती', 'गंगा' है जो वर्तमान समय में भी भौगोलिक तथा प्राकृतिक दोनों दृष्टियों से भारत की महत्त्वपूर्ण नदियाँ हैं केवल इन नदियों के नाम में परिवर्तन कर दिया गया है। पर्वतों में 'रामगिरि', 'आम्रकूट', 'विन्ध्याचल', 'नीचैः', 'देवगिरि', 'हिमालय', 'क्रौञ्च', 'कैलाश' का वर्णन है जो भारत के भू-आकृतिक संरचनाओं की प्रमुख भू- आकृतियाँ हैं।

भौगोलिक प्रदेशों के अतिरिक्त अध्यात्म की दृष्टि से भी देखा जाये तो मेघदूत में भारतीय आध्यात्मिकता तथा धर्म की झलक दृष्टिगोचर होती है। उज्जयिनी के वर्णन में महाकवि ने भगवान् शिव के स्थान (महाकाल मन्दिर) का वर्णन किया है। वर्तमान समय में भी उज्जयिनी (उज्जैन) में महाकाल मन्दिर एक तीर्थस्थल है जहाँ हिन्दू धर्म के प्रतिष्ठित द्वादश ज्योतिर्लिङ्गों में अन्यतम शिवलिङ्ग स्थापित है जिसे 'महाकालेश्वर' कहा जाता है। देवगिरि पर्वत को महाकवि ने 'स्वामी कार्तिकेय' का निवास स्थल माना है। कार्तिकेय भगवान् शङ्कर के ही पुत्र है।

इन सभी विशिष्टताओं के अतिरिक्त मेघदूत की सर्वप्रमुख विशिष्टता यह है कि इसमें 'वृष्टि विज्ञान' का उत्कृष्ट वर्णन प्राप्त होता है जिससे यह सिद्ध होता है कि महाकवि कालिदास को वृष्टि विज्ञान का भी समुचित ज्ञान था। सामान्य मनुष्य को तो केवल यह ज्ञान होता है कि मेघ वृष्टि के कारक होते हैं परन्तु कालिदास ने तो मेघ-निर्माण की प्रक्रिया का भी वर्णन किया है। उन्होनें मेघ

को 'धूम', 'तेज', 'जल' तथा 'वायु' का समूह कहा तथा वैज्ञानिक तथ्यों से यह सिद्ध होता है कि बादलों के निर्माण में जल, ताप , वायु एवं धूमकण प्रमुख कारक होते हैं । वायु में धुएँ के रूप में अत्यधिक सूक्ष्म कण विद्यमान रहते हैं तथा वायु के सङ्घर्षण से इन कणों में विद्युत आवेश उत्पन्न हो जाता है तब वाष्परूप से अंतरिक्ष में व्याप्त जल को वे अपने ऊपर आकृष्ट करके बादल बनकर वे वृष्टि करते हैं । अतः इससे यह सिद्ध होता है कि महाकवि को मेघ निर्माण कि प्रक्रिया का समुचित ज्ञान था ।

मेघदूत में मेघों के प्रकारों का वर्णन करते हुये महाकवि ने अपने सन्देश वाहक मेघ को 'पुष्कर' तथा 'आवर्तक' नामक श्रेष्ठ वंश वाला बताया है । इससे यह विदित होता है कि महाकवि के समय में मेघों के मुख्य भेदों में सर्वाधिक वर्षा प्रदान करने वाले मेघ के वंशों का यहीं नाम था । उस समय के मेघ के प्रकारों के समान ही वर्तमान में भी वैज्ञानिक दृष्टि से बादलों के मुख्य चार भेद माने गये हैं - 'साइरस' 'क्यूमुलस', 'स्ट्रेटस' तथा 'निंबस' । मेघदूत में जिस प्रकार मेघ के मार्ग का वर्णन किया गया है उससे ज्ञात होता है कि महाकवि को उत्तर भारत मे मानसून के आगमन की स्थिति का सम्पूर्ण ज्ञान था । मेघदूत में वर्षण की समस्त प्रक्रिया का वर्णन प्राप्त होता है यथा -यदि मेघ में जल नहीं है तो वायु उसे छिन्न-भिन्न कर देगी इसलिये महाकवि ने मेघों को ऐसा मार्ग बताया है जिससे मार्ग में मिलने वाली नदियों के जल को ग्रहण करके वह दूर तक यात्रा कर सके क्योंकि जब मेघ जल से परिपूर्ण होता है तो वायु उसे नष्ट नहीं कर सकती । वृष्टि के लिये वनों कि महत्ता तो सर्वविदित है ही इसी कारण से मेघदूत मे आम्र-कानन जैसे वनों का उल्लेख प्राप्त होता है । मेघ मार्ग में आने वाले पर्वतों के माध्यम से यह ज्ञात होता है कि वर्षण में धरातलीय स्थितियों का भी योगदान होता है क्योंकि जब बादल ऊँचाई को प्राप्त करते है तो उनका तापमान कम हो जाता है फलतः वर्षा होती है । इस प्रकार मेघदूत में वर्णित वृष्टि के भौगोलिक कारकों से 'वृष्टि-विज्ञान' के महत्त्वपूर्ण तथ्यों का समुचित ज्ञान प्राप्त होता है ।

मूलतः इन विवरणों से यह विदित होता है कि 'मेघदूत' जैसा लघु खंडकाव्य काव्य की दृष्टि से तो उत्कृष्ट है ही परन्तु इसके साथ ही साथ इसमें वर्णित भौगोलिक स्थितियों, वृष्टि -विज्ञान जैसे वैज्ञानिक तथ्यों के समावेशन से यह वैश्विक साहित्य के मूर्धन्य ग्रन्थों में से एक हो जाता है ।

आधुनिक समय में मेघदूत के लिए अनेक पुस्तकें उपलब्ध हैं परन्तु इसके डिजिटल कमी को पूर्ण करने के उद्देश्य से इस शोध-पत्र के द्वारा इसको डिजिटाइज करके इसके लिए एक त्वरित सूचना प्रणाली का विकास करने का प्रयास किया गया है जिससे पाठक ऑनलाइन माध्यम से ही इस ग्रन्थ की सम्पूर्ण अवधारणाओं का ज्ञान प्राप्त कर सके ।

## 2. मेघदूत का परिचय एवं वर्ण्यविषय

मेघदूत महाकवि कालिदास द्वारा रचित एक गीतिकाव्य (खण्डकाव्य) है। यह ग्रंथ महाकवि कालिदास की उत्कृष्ट प्रतिभा का परिपक्व निदर्शन है। इसमें कुबेर के शाप से अपनी प्रियतमा से वियुक्त यक्ष द्वारा अपनी प्रेयसी के पास प्रणय-संदेश भेजने के लिए मेघ को संदेश प्रेषक के रूप में चित्रित किया गया है। यह ग्रंथ दो भागों में विभाजित है -पूर्वमेघ तथा उत्तरमेघ (त्रिपाठी, 2015)। पूर्वमेघ में महाकवि कालिदास ने विरह से व्यथित यक्ष द्वारा मेघ को संदेश लेकर अपनी प्रिया के पास जाने का निवेदन का वर्णन किया है। कोई तरुण यक्ष जिसका विवाह हुए कुछ दिन ही बीता रहता है ,उसकी पत्नी अति सुंदर रहती है वह यक्ष अपनी प्रियतमा से क्षण भर के लिए भी वियुक्त नहीं होना चाहता है। वह यक्ष यक्षाधिपति की सेवा का उत्तरदायी रहता है परंतु अपनी पत्नी के प्रति अत्यधिक आसक्त होने के कारण वह कुबेर की सेवा में असावधानीवश त्रुटि कर देता है जिसके कारण कुबेर उसे शाप दे देता है तथा उसे अपनी प्रियतमा पत्नी से वियुक्त होकर रामगिरि नामक पर्वत पर वर्ष पर्यंत निवास करना पड़ता है। वही निवास करते हुए उसने आषाढ़ मास के प्रथम दिन पर्वत की चोटी पर उमड़ते हुए मेघ को देखा जिससे उसे अपनी प्रिया से वियोग की वेदना अत्यधिक पीड़ित करने लगी और इसी विरह वेदना के कारण वह अपनी प्रिया की स्थिति जानने के लिए तथा अपनी स्थिति से उसे अवगत कराने के लिए मेघ से अपना प्रणय संदेश अपनी पत्नी को प्रदान करने के लिए प्रार्थना करता है। इसी संदेश प्रेषण के क्रम में महाकवि कालिदास ने मेघ के मार्ग का अत्यंत हृदयग्राही वर्णन किया है। महाकवि कालिदास के इस मेघ मार्ग के वर्णन से उत्तर भारत की तत्कालीन भौगोलिक स्थिति का ज्ञान परिलक्षित होता है।

उत्तरमेघ में यक्ष के निवास स्थान अलकापुरी का अत्यंत मनोरम वर्णन प्राप्त होता है। इस भाग मे अलकापुरी के सौन्दर्य तथा ऐश्वर्य का वर्णन किया गया है। तत्पश्चात् यक्ष की वियोगिनी पत्नी का अत्यंत मार्मिक वर्णन महाकवि ने प्रस्तुत किया है। अंततः महाकवि ने यक्ष की पत्नी को मेघ द्वारा यक्ष का संदेश प्रदान करके इस हृदय को द्रवित कर देने वाले श्रेष्ठ खंडकाव्य का समापन किया है।

## 3. समस्या एवं प्रस्तुत शोध की उपादेयता

यह विश्व विदित है कि महाकवि कालिदास अपनी विद्वता से वैश्विक साहित्य में उत्कृष्ट कवि माने जाते हैं। उनकी रचनाओं में काव्यत्व के अतिरिक्त अन्य प्रमुख तत्त्वों का भी समावेश होता है। अतः इसी कारण से उनके ग्रन्थ मेघदूत के विषय में समस्त ज्ञान को प्राप्त कराने के लिये इसके लिये एक ऑनलाइन सिस्टम की आवश्यकता परिलक्षित होती है क्योंकि वर्तमान युग में

इंटरनेट के बढ़ते प्रभाव के कारण पाठक अधिकांशतः ऑनलाइन माध्यमों से ही ज्ञान प्राप्त करना चाहते है और पारम्परिक पुस्तकों के स्थान पर ई- पुस्तकों को अधिक पसंद करते है। यद्यपि मेघदूत पर बहुत सारी पुस्तकें एवं टीकायें लिखीं जा चुकी हैं परन्तु इसके लिये ऑनलाइन रूप में कार्य बहुत कम किया गया है अतः इसी उद्देश्य से इस शोध-पत्र के माध्यम से इसके लिए ऑनलाइन सिस्टम तैयार करने का प्रयास किया गया है जिससे इस ग्रंथ के महत्त्वपूर्ण तथ्यों को ऑनलाइन उपलब्ध करवाया जा सके एवं पाठक इस त्वरित सिस्टम के द्वारा मेघदूत के ज्ञान को सहजता से प्राप्त कर सकें

## 4. मेघदूत का पाठ, सङ्ग्रहण एवं इसका डिजिटलीकरण

मेघदूत में कुल लगभग 123 श्लोक हैं। इसके मूल पाठ का सङ्ग्रहण किया गया। मूल पाठ के लिये डॉ० रमाशंकर त्रिपाठी (2015) द्वारा संपादित 'मेघदूतम् ' का उपयोग किया गया है। सबसे पहले मूल पाठ को यूटीएफ-8 देवनागरी लिपि में इसको एक टेक्स्टफाइल में सङ्ग्रहीत किया गया है। पुनः इसमें प्राप्त होने वाले सभी विशिष्ट तथ्यों की भी एक सूची तैयार की गई है।

## 5. मेघदूतसर्वस्वम् प्रणाली का परिचय

प्रस्तुत प्रणाली मेघदूत के लिए त्वरित सूचना प्रणाली एक वेब आधारित प्रणाली है। इसको विकसित करने के लिए वेब तकनीक एवं सर्च के लिए संगणकीय भाषाविज्ञान की सूचना निष्कर्षण की विधियों का प्रयोग किया गया है। प्रस्तुत सिस्टम अनेकों छोटे -छोटे क्रमादेश के संयोजन से काम करता है अतः इस सिस्टम के कुछ प्रमुख संघटक है जिनमें यूजर इंटरफेस, प्रीप्रोसेसर, स्क्रिप्ट वैलीडेटर, अवधारणा वैलीडेटर, सूचना जेनरेटर, अर्थ जेनरेटर, व्याख्या जेनरेटर आदि है। यूजर इंटरफेस के माध्यम से यूजर इनपुट प्रदान करता है तथा आउटपुट के रूप में परिणाम भी यहीं प्राप्त होता है। प्रीप्रोसेसर का कार्य है इनपुट का सत्यापन करना उसमें से अतिरिक्त स्पेस या नई लाइन आदि को हटाकर आगे की प्रक्रिया के लिए भेजना है। स्क्रिप्ट वैलीडेटर का कार्य प्रदत्त इनपुट में स्क्रिप्ट की परीक्षा करना है की इनपुट देवनागरी में है या नहीं है। अवधारणा वैलीडेटर का कार्य प्रदत्त इनपुट में अवधारणाओं का पता लगाना है। सूचना जेनरेटर का कार्य प्रदत्त इनपुट के आधार पर मेघदूत से सूचनाओं को विकसित करना है। अर्थ जेनरेट एवं व्याख्या जेनरेटर की सहायता से आउटपुट के रूप में प्राप्त श्लोकों का हिन्दी तथा अंग्रेजी अनुवाद तथा व्याख्या निर्मित की जाती है। अंत में आउटपुट जेनरेटर सभी संघटकों से प्राप्त सूचनाओं को यूजर इंटरफेस पर एक विशिष्ट प्रारूप में प्रदर्शित करता है। मेघदूत के लिए त्वरित

सूचना प्रणाली एक ऑनलाइन सूचना प्रणाली तंत्र **(Anju & Chandra, 2018)** है जिसमें मेघदूत से संबंधित समस्त विषयों को तुरन्त खोजा जा सकता है। यह ऑनलाइन प्रणाली दिल्ली विश्वविद्यालय के संस्कृत विभाग द्वारा तैयार की गयी है। इस सिस्टम के द्वारा मेघदूत से सम्बन्धित सभी अवधारणाओं को खोजा जा सकता है। इस सिस्टम के लिए मेघदूत के सभी श्लोकों को डिजिटाइज किया गया है तथा उनके हिन्दी अनुवाद भी उपलब्ध कराए गए हैं **(Nigam & Chandra, 2022)**। इस सिस्टम में मेघदूत में वर्णित अवधारणाओं को विषयवार रूप में रखा गया है एवं उन विषयों की वर्तमान समय में क्या प्रासंगिकता है इसका भी विवेचन किया गया है जिससे केवल किसी एक विषय का चयन करके उसके बारे में सम्पूर्ण तथ्यों का ज्ञान हो सके। इस सूचना प्रणाली में मेघदूत के साहित्यिक छंद या श्लोक इलेक्ट्रॉनिक रूप से एक डिजिटल डेटाबेस **(Feldman & Dagan, 1995)** में संग्रहीत किए गए हैं। इस डिजिटल डेटाबेस में संग्रहीत होने के कारण मेघदूत के श्लोकों को एक्सेस करना, खोजना और संरक्षित करना आसान हो जाता है। इस तंत्र में मेघदूत के सम्पूर्ण श्लोक देवनागरी लिपि में यूटीएफ -8 प्रारूप में अपने संदर्भ के साथ संग्रहीत किए गए है। यूटीएफ -8 संस्कृत और हिंदी जैसी भाषाओं के लिए उपयोग की जाने वाला एक वर्ण एन्कोडिंग मानक है जो कंप्यूटर को देवनागरी सहित विभिन्न लेखन प्रणालियों में लिखे गए पाठ का प्रतिनिधित्व और हेरफेर करने की अनुमति देता है। श्लोकों को इस मानक का उपयोग करके डिजिटल रूप से संग्रहीत किया जाता है, जो विभिन्न प्रणालियों और प्लेटफार्मों में संगतता सुनिश्चित करता है।

इसी प्रक्रिया के द्वारा मेघदूत के श्लोकों का डेटा संग्रह किया गया है, तथा उनमें यदि कोई त्रुटि है तो उसे संशोधित करके डिजिटल रूप से संग्रहीत किया गया है। तात्पर्य यह है कि श्लोकों को मूल ग्रंथों से लिया जाता है तत्पश्चात् सटीकता और त्रुटियों के निवारण के लिए जाँच की जाती है, और फिर एक डिजिटल प्रारूप में संग्रहीत किया जाता है। इस खोज तंत्र की संपूर्ण प्रोग्रामिंग डेटाबेस के ऑनलाइन इंडेक्सिंग की प्रक्रिया पर आधारित है जो यह इंगित करता है कि डेटाबेस के भीतर विशिष्ट छंदों को खोजने की सुविधा के लिए एक खोज प्रणाली बनाई गई है। यह खोज तंत्र प्रोग्रामिंग का उपयोग करके बनाया गया है और इंडेक्सिंग पर निर्भर करता है, यह एक ऐसी प्रक्रिया है जहां कीवर्ड या अन्य मेटाडेटा प्रभावी खोज को सक्षम करने के लिए डेटाबेस में प्रत्येक आइटम से जुड़े होते हैं **(Nigam & Chandra, 2022)**।

## 6. विकसित तन्त्र की विशेषता

यह तंत्र अत्यन्त सरल तरीके से तथा उपयोगकर्ता के अनुकूल बनाया गया है। इस तन्त्र की

प्रमुख विशेषताएं अधोलिखित है-

1. यह तंत्र सरल नेविगेशन के माध्यम से मेघदूत के तथ्यों को खोजने में सहायता प्रदान करता है।
2. इस तंत्र में खोज के लिए विकल्प के रूप में कीवर्ड, अवधारणा तथा वाक्यांश खोज उपलब्ध है।
3. इस तंत्र में सम्पूर्ण श्लोकों का अनुवाद हिन्दी तथा अंग्रेजी दो भाषाओं में उपलब्ध कराया गया है।
4. मेघदूत में वर्णित अवधारणाओं को खोजने के लिए ड्रॉपडाउन मेनू का विकल्प भी प्रदान किया गया है।
5. इस तंत्र के माध्यम से यदि कोई मेघदूत के किसी एक अवधारणा को भी खोजना चाहता है तो वह आसानी से मेनू में दिए गए विकल्पों में से अपने चयनित विकल्प का परिणाम तुरन्त प्राप्त कर लेगा इसके लिए उसे सम्पूर्ण ग्रन्थ को पढ़ने की भी आवश्यकता नहीं होगी।
6. इस तन्त्र में गहन अन्वेषण के लिए मूल श्लोकों का हाइपरलिंक भी दिया गया है जिसके माध्यम से पाठक श्लोकों के मूल अर्थ के ज्ञान के साथ ही यदि उस श्लोक से संबंधित कोई अन्य तथ्य भी है तो उसका भी ज्ञान प्राप्त कर सकेंगे।
7. इस तन्त्र के द्वारा प्रभावी, उत्कृष्ट तथा सटीक सूचना या तथ्यों की प्राप्ति होती है।
8. यह तन्त्र उचित उद्धरणों के माध्यम से सटीक संदर्भ सूचकांकों की आपूर्ति करता है।
9. इस तन्त्र में डाउनलोड का भी विकल्प उपलब्ध है।
10. ऑनलाइन माध्यम में होने के कारण इस तन्त्र की पहुँच बहुमुखी रहेगी।

## 7. परिणाम एवं परिचर्चा

वर्तमान वैज्ञानिक युग में इस प्रकार के ऑनलाइन तन्त्र के द्वारा प्राचीन ग्रंथों का डिजिटलीकरण करके उन्हें नवीनता के साथ जोड़ा जा सकता है जिससे उन ग्रंथों में वर्णित प्राचीन संस्कृति एवं अन्य महत्त्वपूर्ण तथ्यों की गहरी समझ और अन्वेषण की सुविधा प्राप्त होगी **(Balakrishnan & Yogeshwaran, 2018)**। यह तन्त्र शैक्षणिक नवाचार के लिए एक नया दृष्टिकोण प्रदान करेगा। इस प्रकार के सिस्टम की सहायता से डिजिटल उपकरणों के साथ प्राचीन ज्ञान का समायोजन अत्यंत सहजता से किया जा सकेगा। इस तन्त्र की सहायता से भारत के शैक्षिक परिदृश्य को विशिष्टता प्राप्त होगी। संस्कृत ग्रंथों के डिजिटलीकरण से उनमें वर्णित

भारतीय संस्कृति का भी ज्ञान अत्यंत सहज रूप से प्राप्त किया जा सकेगा जिससे भारत की सांस्कृतिक विरासत को संरक्षण प्राप्त होगा। इस सूचना प्रणाली के माध्यम से संस्कृत के वैश्विक पहुंच को बढ़ावा मिलेगा। वर्तमान समय के परिप्रेक्ष्य में जहाँ अन्य देश ऑनलाइन, एवं डिजिटलीकरण को बढ़ावा देकर अपनी शिक्षा पद्धति को लगातार विकसित कर रहे हैं उसी प्रकार यह सिस्टम भी डिजिटल इंडिया योजना में योगदान प्रदान करेगा तथा भारत की शिक्षा पद्धति को और भी उत्कृष्टता प्रदान करेगा।

प्रस्तुत शोध से विकसित मेघदूत के लिये त्वरित सूचना प्रणाली के माध्यम से मेघदूत में वर्णित किसी भी अवधारणा या तथ्य अथवा श्लोकों को ऑनलाइन इंडेक्सिंग के माध्यम से खोजा जा सकता है। यह सिस्टम देवनागरी लिपि में इनपुट स्वीकार करता है एवं आउटपुट भी प्रदत्त इनपुट लिपि के अनुसार ही प्रदान करता है। परिणाम में सबसे पहले प्रदत्त इनपुट के लिये प्राप्त श्लोकों की संख्या ,श्लोक ,श्लोक ग्रंथ के किस भाग से संबंधित है इसका विवरण होता है। प्रत्येक श्लोक में खोजा गया शब्द चिह्नांकित होता है। किसी भी श्लोक के ऊपर कर्सर ले जाने पर उस श्लोक का हिन्दी तथा अंग्रेजी में अर्थ प्रकट होता है। श्लोक पर क्लिक करने से उस श्लोक की हिन्दी एवं अंग्रेजी व्याख्या प्राप्त की जा सकती है। इस सिस्टम के द्वारा प्राप्त परिणाम बहुत ही सूचनाप्रद है। किसी भी अवधारणा की सम्पूर्ण सूचना मूल श्लोक, हिन्दी एवं अंग्रेजी अनुवाद एवं व्याख्या के साथ प्राप्त होना इसकी उपयोगिता को सिद्ध करता है। यह सिस्टम उपयोगकर्ता के अनुकूल व बहुत असान दृष्टिकोण रखकर बनाई गई है। यह सिस्टम कीवर्ड ,कॉन्सेप्ट (अवधारणा) ,वाक्यांश खोज **(phrase searching )** और ऑनलाइन अनुक्रमणिका भी प्रदान करता है। चूँकि यह सिस्टम ऑनलाइन है अतः किसी भी समय इसका प्रयोग किया जा सकता है।

## 8. निष्कर्ष एवं भावी शोध संभावनाएं

वर्तमान में यह प्रणाली विकासाधीन है। इस सिस्टम के प्रोटोटाइप का निर्माण कर लिया गया है। यह सिस्टम संस्कृत विभाग , दिल्ली विश्वविद्यालय की वेबसाईट **http://cl.sanskrit.du.ac.in** पर उपलब्ध है। यह कार्य अभी प्रगति पर है। भविष्य में इस सिस्टम के द्वारा मेघदूत के अतिरिक्त अन्य साहित्यिक ग्रंथों को भी डिजिटाइज करने की योजना है एवं इन ग्रंथों से संबंधित किसी भी अवधारणा को इस सिस्टम की सहायता से आसानी से खोजा जा सकेगा। संभवतः यह वेब आधारित प्रणाली शिक्षा के क्षेत्र में भारत सरकार द्वारा संचालित डिजिटल इंडिया योजना एवं नई शिक्षा नीति में महत्त्वपूर्ण भूमिका का निर्वहन करेगी। ई -शिक्षण के क्षेत्र में शिक्षकों, छात्रों एवं विशेष रूप से शोधार्थियों के लिए बहुत उपयोगी सिद्ध होगी।

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# English

# Evolution of Semantic Specialization: A Study in Sanskrit and Indo-European Languages

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**Abstract:**

This paper explores the phenomenon of 'Specialization of Meaning' in semantics, focusing on its occurrence in Sanskrit and various languages within the Indo-European family. The paper examines specific categories of words, such as those for 'corn', 'river', 'mountain', 'city' etc. where the general meaning evolves to denote a particular object, action, or thought. Through an in-depth analysis of some particular words, the study reveals how terms originally encompassing a broad spectrum of meaning undergo specialization, exemplifying the linguistic diversity within the Indo-European language family. The article also delves into cross-linguistic comparisons, showcasing parallel instances of meaning specialization in other languages. By highlighting these semantic shifts, the research sheds light on the intricate dynamics of language evolution and the versatility of words in conveying nuanced meanings.

**Key words**: Semantics, Sanskrit, Specialization, Meaning Evolution, Indo-European languages

## Introduction

The words which denote an object action or thought in general, sometimes, come to denote a particular object, action or thought. This

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tendency of semantic change is called '*Specialization of Meaning*' in Semantics. The specialization of meaning occurs in almost all the languages of the world. Its scope is very wide and varied. The meaning of any type of the word can come to be specialized. Hence, the words showing specialization of meaning can be put in various categories. In this paper, the specialization of meaning in some of the Sanskrit words will be dealt with and the illustrations of similar specializations will be given from various languages of the Indo-European family.

**1) The words meaning 'corn' denoting a particular corn.**

Sometimes the words meaning 'corn' in general come to denote a particular corn. In Sanskrit, the word dhānya originally meant corn or grain in general. It is considered to be derived from dhānā, 'grains of corn' and hence the literal meaning of dhānya is presumed 'consisting or made up of grain'. In the Ṛgveda and the later Vedic literature, the word dhānya is found used for 'corn' in general, denoting all types of corn like rice, barley, sesame, beans, maize, lentils etc. later it was sometimes used for 'rice' like in Suśruta as 'vrīhayaḥ'. Though, in Sanskrit the word dhānya has rarely been used for 'rice' being mostly used for 'corn' or 'grain', in several Indo-Aryan languages, derivatives of dhānya are used for 'growing or unhusked rice', e.g. dāňe in Kashmiri; dhān in Nepali, Bengali and Assamese; dhāna in Oriya. In some Indo-Aryan languages, derivatives of dhānya have preserved original meaning, e.g. Pāli dhaňňa (grain or corn), Prākṛt dhānna (corn or growing rice) and Sindhi dhāňu (grain).

The word yava is also said originally to mean corn or grain in general. It is used in this sense in the Ṛgveda. Yava in the Ṛgveda appears to be a generic term for any sort of grain, and not merely 'barley'. The latter sense is probably found in Atharvaveda, and is regular later. That barley was cultivated in the period of the Ṛgveda is not certain, but on the whole, very probable. Yava is probably an Indo-European word. Its Indo-European form is said to be yewo meaning

corn or grain. In several Indo-European languages, cognates of yava are found in the sense of corn, grain or barley, e.g. yava for grain in Avesta, jav for barley in Modern Persian, javai for grain in Lithuanian, zeiai for spelt in Greek.

It can be noted that, in several languages of the world, words originally meaning corn or grain have come to denote a particular corn or grain. The generic words are often specialized to denote a particular kind of grain, the one that is the chief product of a given region. It may be pointed out that as in ancient India, barley and rice were the chief cereal products, words originally meaning corn or grain, i.e. dhānya and yava and their derivatives, have come to be used for barley and rice in various Indo-Aryan languages.

In Modern English, the word corn is used for grain in Britain and many other countries of the world, but it has specialized to 'maize' in the United States of America because of maize being the Native American product.

**2) The words meaning 'river' denoting a particular river**

Sometimes, the words meaning 'river' in general come to denote a particular river. In Sanskrit, the word Sindhu originally meant stream or river. In this sense, it has frequently been used in the Ṛgveda, e.g. 'यो हत्वा हिमारिणात्सप्तसिन्धून्'[1] ('who having slain the serpent made the seven rivers to flow'), 'अवासृजत्स ऋतवे सप्तसिन्धून्'[2] ('Let loose the seven rivers to flow'). From 'stream' or 'river' the word 'Sindhu' came to denote a particular river of former Punjab, i.e. The Indus (now in Pakistan). This meaning of Sindhu had developed just in the Ṛgvedic period. 'Sindhu' has been used as a name of the river Indus in the whole of Sanskrit literature. It is the only river-name which is masculine in Sanskrit.

In spite of the word 'Sindhu' being used for a particular river, it continued to be used for 'river' in general in the Vedic and classical Sanskrit literature. Kālidāsa has frequently used the word for river, e.g.

'अध्यापितस्योशनसापि नीतिं प्रयुक्तरागप्रणिधिर्द्विषस्ते 1

कस्यार्थधर्मौ वद पीडयामि सिन्धोस्तटावोघ इव प्रवृद्धः ।।'[3]
'मुखार्पणेषु प्रकृतिप्रगल्भाः स्वयं तरङ्गाधरदानदक्षः ।
अनन्यसामान्यकलत्रवृत्तिः पिबत्यसौ पाययते च सिन्धूः ।।'[4]
'व्यपदेशमाविलयितुं किमीहसे, जनमिमं च पातयितुम् ।
कूलङ्कषेव सिन्धुः प्रसन्नमम्भस्तटतरुंच ।।'[5]
'त्वय्यादातुं जलमवनते शार्ङ्गिणो वर्णचोरे ।
तस्याः सिन्धोः पृथुमपि तनुं दूरभावात्प्रवाहम् ।।'[6]

Sarasvatī is the name of a celebrated river of Vedic India, which has been held as a goddess. In the Ṛgveda[7], Sarasvatī is said to be flowing into the sea. In later mythology, it has been said to disappear under ground and join the Ganges and Yamuna at Allahabad. Some scholars hold that the name 'Sarasvatī' is identical with the Avestan Haraquaiti River (in Afghanistan)

'Sarasvatī' is derived from *saras*, a large sheet of water, pool or pond. Hence the literal meaning of 'Sarasvatī' is 'abounding in pools or ponds'. This meaning suggests that formerly the word 'Sarasvatī' was used for 'river' in general. This must be for the 'river' in such a condition when the water was low. In the Nighaṇṭu (1.13) 'Sarasvatī' is given among the synonyms of river. It seems, therefor, highly probable, as some scholars are inclined to think, that its meaning from 'river', 'Sarasvatī' came to be used for a particular river. The word 'Mahanadi' literally means 'a great river'. It is used in this sense in Sanskrit literature, e.g. 'संभूयाम्भोधिमभ्येति महानद्या....'[8] Now a days 'Mahanadi' is the name of a particular river of Orissa, which falls in the Bay of Bengal.

**3) The words meaning 'mountain' denoting a particular mountain**

Sometimes, the words meaning 'mountain' in general come to denote a particular mountain. In classical Sanskrit, the word 'Himavān' has been frequently used as a noun for the mountain Himalaya, e.g. 'राज्ञा हिमवतो सारो राज्ञः सारो हिमाद्रिणा'[9]. This meaning of the word 'Himavān' has developed from its meaning 'snowy mountain'. Previously the word 'Himavān' denoted 'Snowy Mountain' in general, and was used as a

noun, e.g. 'यस्येमे हिमवन्तो महित्वा'[10] ('whose are these snowy mountains through his greatness'). It has also been used as a noun in the Atharvaveda and later Vedic literature. In the course of time, the word 'Himavān' came to be used for a particular mountain, i.e., the Himalaya.

It may be pointed out that the word 'Himavān' literally means 'snowy'. In earlier times it was used as an adjective of the words denoting mountain. Though we do not find 'Himavān' being used as an adjective in the Ṛgveda, yet such use is very likely in the Ṛgvedic period. A relic of such use seems to be preserved in the Atharvaveda[11]. However, there is no doubt that the meaning 'Himalaya Mountain' of 'Himavān' has developed from its meaning 'snowy mountain'.

In Sanskrit, Malaya[12] is the name of a mountain range on the east of Kerala State in South India. The Malaya Mountain is said to be abounding in sandal trees. Poets have described the breeze from it as wafting the fragrance of sandal trees and other plants growing thereon. For this breeze, words like *malayānila, malayavāta, malayasamīra* etc. have been used. To express the Malaya Mountain, the words denoting mountain as acala, adri, giri etc. have usually been used with *Malaya*.

It can be noted that the word Malaya is of Dravidian origin and its original meaning was mountain. From 'mountain' it came to be used for a particular mountain situated on the east of Kerala. Even the language spoken in this state is called Malayalam. In several Dravidian languages, cognates of *Malaya* are found in the sense of mountain or in allied senses, e.g. malai in Tamil (for hill or mountain), mala in Telugu and Malayalam (for mountain or raised land), male in Kannada (for mountain or forest).

**4) The words meaning 'city' denoting a particular city**

Sometimes, the words meaning 'city' or 'town' in general come to denote a particular city or town. In Sanskrit, the word 'purī' has been frequently used for a city or town, e.g. 'पुरीमवस्कन्द लुनीहि नन्दनम्'[13]. Later, it has come to be used for a particular city of Orissa, which is considered

to be the seat of Lord Jagannātha (Kṛṣňa). This sense of purī has rather developed due to its use as an abbreviation of 'jagannātha-purī' (the city of lord Jagannātha). Purī has been celebrated as one of the seven holy cities of our country. It has been eulogized together with other six cities as giving salvation-

अयोध्या मधुरा माया काशी काञ्ची अवन्तिका 1
पुरी द्वारवती चैव सप्तैताः मोक्षदायकाः 1 1

In other languages also, the words meaning 'city' or 'town' are found to denote a city or town. 'Kasbah' is an Arabic word which means 'town' in Urdu and several other Indian languages. In East Bengal and Kerala, it has come to be used as the name of a particular town.

**5) The words meaning 'animal' denoting a particular animal**

Sometimes, the words meaning 'animal' in general come to denote a particular animal. In Sanskrit, the word mṛga originally meant 'wild animal' or 'beast'. In the Ṛgveda, it is mostly used for 'wild animal' or 'beast', e.g. 'मृगो न भीमः कुचरो गिरिष्ठाः'[14] (like a dread beast that wanders at will, that haunts the mountains). At several places in the Ṛgveda, the word 'bhīma' (dread) is used as an adjective of mṛga. The word mṛga has been qualified by several other adjectives also to denote particular animals. The adjective mahiṣa (great or powerful) qualifies mṛga to denote buffalo. The adjective hastin (having a hand) qualifies mṛga to denote elephant. The adjective vāraňa also qualifies mṛga to denote elephant. Later, the adjective mahiṣa came to be used as substantive for buffalo and the adjectives hastin and vāraňa came to be used as substantives for elephant. All these earlier usages of the word mṛga clearly show that it originally meant 'wild animal' or 'beast'. Later, the sense of mṛga specialized to 'deer' because it is the animal mostly sought after for the hunt. The word 'mṛga' had already begun to denote deer in the period of the Ṛgveda[15]. Later, it was a regular term for 'deer' (although5 mṛga continued to be often used for 'animal' especially in

compounds).

The meaning 'deer' of the word mṛga, due to its wide prevalence in Sanskrit and other Indian languages, has created confusion with regard to the real meaning of some old words. The words मृगेन्द्रः, मृगराजः, मृगाधिपः[16] etc. originally meant 'lord or king of animals (Lion)'. But due to the influence of the meaning 'deer' of mṛga, they were misunderstood to mean 'lord or king of deer'.

The Sanskrit word paśu which is said to have been derived from Indo-European peku, originally meant 'animal', particularly domestic animal. In the Vedic literature, it has more often been used in the sense of 'animal' in general, e.g. 'पशून् तांश्चक्रे वायव्यान् आरण्यान् ग्राम्याश्च ये' (he made the animals of the air, of the forest and those of the village). Though the cognates of paśu in most of the Indo-European languages denote 'animal' or 'cattle' in general, yet, in several languages, derivatives of Indo-European peku are found in the sense of a particular animal. For example, Italian 'pecora' means 'sheep'. Old Lithuanian 'pekus' means 'cattle' in wide sense, but also 'small cattle', particularly 'sheep'. In Old Greek, probate meant 'cattle' in general, but in Modern Greek, probation has specialized to 'sheep'. In several Slavic languages, cognates of Sanskrit 'paśu', e.g. church Slavic 'pisu', Croatian 'pas', Bohemian 'pes', Polish 'pies' and Russian 'pes' are found in the sense of 'dog' (originally herd-dog).

## Conclusion

The phenomenon of specialization of meaning, observed especially in Sanskrit, demonstrates how words that originally denoted a general object, action, or thought can evolve to represent a specific object, action, or thought. This semantic change occurs in categories such as words for "corn" that come to denote a particular type of corn, words for "river" that refer to a specific river, words for "mountain" that indicate a particular mountain, words for "city" that represent a specific city, and words for "animal" that signify a particular animal. This

specialization of words is common in all the languages especially in Sanskrit, being known as the mother of many languages, this kind of specializations are in plenty. These examples illustrate the wide and varied scope of specialization of meaning in language, highlighting how words can undergo semantic shifts over time to convey more specific referents.

**Notes**

1. Ṛgveda II.12.3
2. Ibid. II.12.12
3. Kumārasambhavam III.6
4. Raghuvamśam XIII.9
5. Sākuntalam IV.21
6. Meghadūtam 46
7. VII.95.2
8. Śiśupālavadham II.100
9. Raghuvamśam IV.78
10. Ṛgveda X.121.4
11. XII.1.11
12. 'स्तनाविव दिशास्तस्याः शैलौ मलयदर्दुरौ' (Raghuvamśam IV.51)
13. Śiśupālavadham I.51
14. Ṛgveda I.154.2
15. Ṛgveda I.38.5
16. Ibid X.90.8

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# The Enduring Influence of Sanskrit and Indian Epics in the Indo-Pacific Region

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**Abstract:**

The paper considers the deep impact Sanskrit literature, especially the Indian epics, has had on the cultural and historical scenario of the Indo-Pacific region. It explores how the Mahabharata and Ramayana have far-reaching consequences, shaping socio-cultural and religious practices in this vast area. The distribution of the Sanskrit language in the region and its influences on indigenous languages, literature, and cultures is noted. The Mahabharata and Ramayana have always been considered cultural cornerstones for the Indo-Pacific peoples, communicated through performing arts, creative arts, and other means, particularly in Southeast Asia. This paper examines the appropriation and assimilation of these epics into Southeast Asian culture, focusing on the interaction between local traditions and the Indian epics.

Sanskrit also played a dominant role in linguistic evolution and the formulation of local scripts within the Indo-Pacific. The historical movement of Sanskrit and the Indian epics from ancient India and their prominent role in the region's cultural heritage are depicted. This influence is seen as integral to the cultural and intellectual landscape through archaeological records, historical documentation, and contemporary cultural practices. The purpose is to gain insight into cultural interrelation in the Indo-Pacific and the role of Sanskrit and the Indian epics in this cultural mosaic.

**Keywords:**
Mahabharata, Ramayana, Cultural influence, Southeast Asia, Linguistic Development

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## Introduction:

If there is one thing that characterizes the Indo-Pacific, it is the convergence of South Asia, Southeast Asia, and parts of East Asia, forming a vibrant fusion of cultures, languages, and traditions. Among the many strands that go into making this tapestry, the imprint of Sanskrit and the Indian epics, the Mahabharata and the Ramayana, is likely to be found front and center. Among the oldest narratives in the world, these, along with the classical language, Sanskrit, have influenced the culture, society, and religious practices in much of the present Indo-Pacific world.

These are all, however, manifestations of local adaptation and integration of the Sanskritic tradition based on the two epics, the Mahabharata and the Ramayana, imbibed into local traditions, leaving their mark on the art, literature, and cults. It remains within Indo-Pacific historiography to show how Sanskrit and the Indian epics have an abiding impress on the area, even though there appears to be very little of that civilization to be found at first sight.

What makes the Indian classics and the epics in Sanskrit permeate with ease in the different cultural zones of a large chromatic scale and interact with native cultures is this common cultural legacy that transcends geographies. The entry point right now between the classical Indian cultural infrastructure and the hugely differing cultural traditions of the Indo-Pacific is dynamic proof of how these ancient influences come alive, shaping the existing cultural and intellectual environment of the region.

## Sanskrit: Lingua Franca of the Ancient Indo-Pacific

Sanskrit was rich in literature and philosophy; the force of affiliation bound the ancient Indo-Pacific. As a lingua franca, it was far beyond message conveyance; it brought along great thoughts, values, and religious practices that significantly influenced the whole region's cultural environment. In general, Sanskrit helped with the articulation and exchange within heterogeneous communities, which is to say that it laid the ground for cultural and intellectual cohesiveness.

## The Dissemination of Sanskrit

Often considered the classical language of ancient India, Sanskrit was not just the medium of both erudition and religion but also acted as a cohesive factor, uniting many cultures of the Indo-Pacific in its fold. As far as Buddhism and Hinduism have reached, so did

Sanskrit. Buddhist and Brahminical monks and traders, travelling across the Silk Route and by sea, took their scriptures and literature along with them, thus consuming and diffusing knowledge and cultures across the globe. So, the expansion of Sanskrit can be traced through historical writings, inscriptions, and archaeological evidence. For instance, inscriptions in Sanskrit were found in Southeast Asia, like Indonesia, Cambodia, and Thailand. These inscriptions can be dated roughly to the first few centuries of the common era and are documented from countless literary inscriptions connected to administrative, religious, and educational activity. A good example is the Vo Canh inscription in Vietnam, which was dated to the third century and is amongst the very few that show the usage of Sanskrit in the Modern Southeast Asia region.

**Sanskrit and Local Languages**

This unique linguistic and literary ethos in the Indo-Pacific was thus rendered feasible through the interaction between Sanskrit and the local languages. In Indonesia, Old Javanese, or Kawi, borrowed a number of Sanskrit loan words, and a huge mass of literary work was written in a mixture of both languages. In Cambodia, the Khmer language borrowed quite a bit of Sanskrit vocabulary, particularly in the realms of religion and royalty. The most famous Cambodian epic, Reamker, is, in fact, a rendition of the Ramayana, which proceeds to prove further this mix of local and Sanskrit influence on the region's local culture.

**Influence on literature and arts**

In fact, Sanskrit extended its influence and impact beyond the boundaries of language and into many other aspects of culture, including literature and arts. It greatly impacted Indian literature and most of the region's arts, including the Indian epics, the Mahabharata and the Ramayana. In fact, the way the epics were adopted into the local folklore could be evidenced in the region's art, including dance, theatre, and sculpture. An example is that Wayang Kulit in Indonesia draws much from these epics, manifesting their cultural depth and integration.

**The Indian Epics: The Mahabharata and The Ramayana**

The two greatest works of Indian literature are the Mahabharata and the Ramayana. Both are sagas steeped in a profoundly webbed tale

of heroism, dharma (duty and righteousness), and an everlasting battle between good and evil. In such epics, their contours have long surpassed their places of origin to become integral parts of the cultural heritage of the Indo-Pacific world.

## Mahabharata

The Mahabharata is ascribed to the sage Vyasa and looked upon as an epic narrative of the Kurukshetra War and the fates of the princes of Kaurava and Pandava. Besides historical and mythological narratives, the Mahabharata has philosophical and devotional literature in its fold, including that in the Bhagavad Gita, which has been the place of wide study and reverence.

## Impact in Southeast Asia

Subsequently, the stories and characters of the Mahabharata filtered into local traditions and transformed theatre in Southeast Asia. For example, in Indonesia, it is one of the elements of nearly every performance uses Wayang Kulit, a kind of shadow puppetry in which the tales of the Mahabharata are played. Likewise, in Thailand, murals and sculptures of episodes in the epic line the walls of the royal court and temples, which hold pride in cultural history. These are stories, namely, the vow of celibacy by Bhishma in the Mahabharata and his part in the Kurukshetra War, that have trickled into the songs of Southeast Asian folklore. In Java, for example, Bhishma is taken as an epitome of steadfastness and righteousness, and his story is performed in different classical forms.

## Ramayana

Credited to the sage Valmiki, the Ramayana tells of the travel of his prince, Rama, who was sent to reclaim his wife, Sita, from a demon king, Ravana. The greatest epic was based on loyalty, devotion, and triumphs won over evil and has continued influencing most Indo-Pacific cultural and religious practices.

## Influence in South East Asia

Perhaps the most interesting aspect of the impact of the Ramayana is in countries like Indonesia, Thailand, and Cambodia. In Indonesia, the Ramayana, in its traditional dance-drama form, is performed through stories such as the Ramayana Ballet at the Prambanan temple. The Ramakien is a Thai rendering of the Ramayana

and is an integral part of Thai literature and art. Cambodian classical dance is also accustomed to episodes of the Ramayana, showing wide acceptance and absorption of the epic.

The Ramayana Ballet--the best example of this, shown at the UNESCO World Heritage Site of Prambanan--is a production whose luxurious costume and choreography not only offer the recounting of the story but also involve the audiences in the ancient Indian mythology of Rama, Sita, and Hanuman.

**Philosophical and Ethical Learnings**

The Mahabharata and the Ramayana are not mere epic tales; both contain philosophic and didactic discourses. Actually, the profound discourses on the nature of duty, righteousness, and the self will be found in the Mahabharata's Bhagavad Gita. Deeply, it has influenced Indian thought and the philosophical traditions of the Indo-Pacific area. One such example is the ideal of dharma, which can be drawn from the Mahabharata; it relates to similar ethical traditions in other Southeast Asian societies. The commonality that strings these multitudinous teachings of Buddhism that originated as teachings in India and then spread to the Indo-Pacific region is the admonition that one's duty should be followed without clinging to its fruits. The many ethical dilemmas present in these tales remain timeless in relevance and bestow wisdom to listeners regarding ethics and human behaviour (Hiltebeitel, 2001).

**Cultural Integration and Adaptation**

This integration and adaptation of Sanskrit in the different cultures of the Indo-Pacific made a valuable contribution to the region's social, cultural, and religious composition. As some societies imported Sanskrit texts and ideas, they integrated them with the native traditions to create a unique fusion of culture. This included the addition of epics, philosophies, and rituals emanating from Sanskrit into local practices of the people and had a bearing on art, literature, and religious rituals. That flexibility created a space for common cultural heritage while allowing local cultures to maintain their uniqueness—hence, it reflects a dynamic play between the Indigenous and the classical Indian framework.

**Literary Adaptations**

In fact, this would be proof enough of the overall popularity of

the Indian epics, which encouraged their adaptation to local literary traditions. An example is the Kakawin Ramayana of Java, which really has been localized into Old Javanese: words substituted or added, local cultural elements framed in the frame of the original epic without changing its heart. Similarly, in Thailand, Ramakien is the Thai name, Thai setting, and Thai cultural references adaptation of the Ramayana.

The Indian epics are thus an example of a transcultural process that allows their content to speak to very diverse recipients. For that matter, both Indian elements and local elements in the fusion of these literary works represent a process of cultural assimilation and reconstitution toward an enriched literary heritage of the region of the Indo-Pacific, intermeshed by both regional and global forces.

**Artistic Expressions**

This gives the artistic presentation of these epics in Indo-Pacific regions diversified and colourful. It is quite well represented in the whole region through the pictures, sculptures, and paintings within temples, with the parts of the epics turning into visual narratives telling the stories and lessons carried within them.

In this respect, at the Angkor Wat temple complex in Cambodia, the bas-reliefs elaborate episodes from both the Mahabharata and Ramayana. It is in magnificent carving that one can see not only the artistic finesse of the Khmer civilization but also the very apparent deep cultural impact of the Indian epics. For instance, one of the most striking examples of such cultural synthesis is carved on the walls of Angkor Wat: a churning of the ocean in the Hindu myth (Higham, 2001).

**Performing Arts**

The performing arts have played a very formative role in the Indo-Pacific for the sustenance and exposition of the stories of the Indian epics. This is because traditional dance forms, theatre, and puppetry have been a medium through which most of these narratives have been passed. In Bali, the story of the Ramayana is narrated with the aid of a chorus of men reciting "cak" in the Kecak. It represents a unique kind of synthesis of elements of local ritualistic composition with elements evoking the storytelling tradition of the Ramayana. Yes, this dance is not only a spectacle; it is a kind of spiritual, personal experience, the exact reflection of how religious blending with artistic expressions could happen (Covarrubias, 1937).

The Khon dance-drama is a classical art where the story of the Ramakien is portrayed in Thailand by means of dance, music, and magnificent attire. Handed down from generation to generation, after being performed in royal ceremonies and cultural festivals, the Khon dance became an icon of Thai cultural heritage and its relationship with the Indian epics (Brereton, 1993).

**Religious Practices**

The religious practices in the Indo-Pacific region have also been impinged upon by the Mahabharata and Ramayana. Hinduism and Buddhism, both being subcontinent imports, have incorporated many of the features into their rituals, festivals, and devotional practices. An example of this is the deeply based richness of Hindu mythology that underpins events like the Balinese Day of Silence and Nyepi—narrations from the Ramayana. For instance, in Thailand, the festive performance of the Ramakien is presented as part of the Loy Krathong festival.

Moreover, there is the spiritual guide of the Gita in the Indo-Pacific. Not forgetting that Pillar, with many people, has used the teachings of the Gita in yoga, meditation, and devotion, which points to the various spiritual and philosophical effects of the Mahabharata teachings (Flood, 1996).

The pervasive influence of Sanskrit and the Indian epics across the Indo-Pacific is testimony to historical and cultural connectivity that transcended geographical boundaries. The spread of Sanskrit with the Mahabharata and the Ramayana has given an indelible touch to the languages, literature, and cultural traditions of this composite region. An understanding of this shared heritage will hence enrich not only our appreciation of the Indo-Pacific world as a cultural mosaic but also point toward the profound impacts and continuing legacy of ancient Indian civilization. The Indo-Pacific remains to bear testimony to such cultural confluence and adaptation of Indian epics, reflected equally in the region's literature, arts, and religious practice. At the same time, it makes humankind privy to eternal wisdom and the connection to one cultural entity that keeps influencing and relating to humanity. It has been engaged in the intellectual discourse now informing the histories and cultures of the region through the creation of rich interplay among Sanskrit, India with its epics, and the Indo-Pacific.

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# The Flipped Classroom for Bhartiya Gyan Parampara

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**Abstract:**

This research explores the implementation of flipped learning methodology within the context of Bhartiya Gyan Parampara (Indian Knowledge System - IKS), the ancient Indian knowledge tradition. Flipped learning involves the inversion of traditional teaching methods, with instructional content delivered outside of class and in-class time dedicated to active learning and application. Leveraging the principles of Bhartiya Gyan Parampara, which prioritize the pursuit of knowledge, wisdom, and truth, this study investigates how flipped learning can be tailored to align with the ethos of Bhartiya (Indian) philosophical thought. By utilizing technology to disseminate foundational knowledge, educators can facilitate deeper engagement with the principles of Bhartiya Gyan Parampara, fostering critical thinking, inquiry, and holistic understanding among students. Through an examination of theoretical and practical concepts, the research aims to provide insights into the effective implementation of flipped learning for the various domains of Bhartiya Gyan Parampara, thereby enriching the educational experience and perpetuating the legacy of Digital Bharat.

**Keywords: Flipped Classroom, Flipped Learning, Bhartiya Gyan Parampara, Education**

## I. Introduction:

The Indian education system struggles to balance traditional preservation with modern requirements. Traditional teacher-centric education emphasizes memory over critical thinking, limiting classroom engagement. The digital gap worsens education inequality.

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Flipped learning [4]-[6] offers a solution. Use pre-recorded resources or self-study to get core information outside the classroom to free up time for interactive activities, tailored instruction, and technology-driven learning. This technique can boost student engagement, foster critical thinking, personalize instruction, and reduce the digital gap while preserving Indian culture. However, success requires teacher training, infrastructure investment, and appropriate assessment in line with flipped learning goals. By carefully using this groundbreaking strategy, India can create a dynamic educational environment that empowers students for the future. Active learning helps students understand and appreciate Bhartiya Gyan Parampara (IKS) domains like Vedang, Sastra, Bharatvarsh, Astrology, Ayurveda, Yoga, Sanskrit, and more. Pre-recorded lectures and online resources allow classroom instruction to focus on interactive activities and conversations. Bhartiya Gyan Parampara [1]-[3] emphasizes Swadhyaya [7], self-directed learning. Students take responsibility for learning outside of class in flipped learning. The flipped classroom style also encourages participatory learning, like Bhartiya Gyan Parampara's Guru-Shishya relationship. This strategy improves comprehension and creates an engaged educational experience like traditional methods. Traditional transmission of Bhartiya Gyan Parampara [1]-[3] may face accessibility and resource issues. Flipped learning can promote inclusive education. Pre-recorded and online content can improve basic knowledge access, especially in remote areas. This can revive Bhartiya Gyan Parampara [1]-[3] and reach untapped groups who may not have learned about these culturally significant traditions. The flipped classroom emphasizes active learning through conversations, case studies, and problem-solving. This method, notably suited to Bhartiya Gyan Parampara [1]-[3] disciplines like Ayurveda and Yoga, develops analytical abilities and the ability to analyze, resolve, and apply knowledge. Students can become Bhartiya Gyan Parampara guardians and pioneers who can adapt ancient rituals for modern use.

## II. The Teachings of Ancient India and the Teachings of the 21st Century:

### Educational context:

Ancient India: In ancient India, Gurukuls (residential schools) were frequently established in natural environments. Focus on self-control, self-regulation, and leading a modest lifestyle. Education was

tailored and individualized. [7][11][12][18]

21st Century Classroom: The 21st century classroom refers to the formal educational settings seen in schools and universities. Emphasize a well-organized curriculum and standardized assessments. Education might become more detached and focused on collaboration. [11] [12]

**Instructional Approaches:**
Ancient India: The centrality of oral tradition was evident. Focus on rote learning, verbal repetition, and the pragmatic utilization of acquired knowledge. Teachers were highly respected individuals who not only conveyed knowledge but also transmitted essential life skills and values. [7][11][12][18]

21st Century Classroom: Integration of instructional sessions, interactive conversations, multimedia materials, and technology-enhanced education. Emphasize the development of critical thinking, problem-solving skills, and self-directed learning. [7][11][12][18]

**Subject matter and main emphasis:**
Ancient India: The study encompassed various domains, including Vedas, scriptures, epics, philosophy, and practical skills such as archery, statecraft, and medicine. Spiritual freedom (Moksha) was the ultimate objective. [7][11][12][18]

21st Century Classroom: The core curriculum encompasses science, technology, mathematics, language, and social subjects. Emphasize the role of equipping students for professional pursuits and advanced study. [7][11][12][18]

**Interaction between students and teachers:**
Ancient India: The Gurukuls cultivated a Guru-Shishya (teacher-student) bond founded on reciprocal admiration, dedication, and compliance. Students resided with their instructors and acquired knowledge through their everyday experiences.

21st Century Classroom: Enhanced student-teacher rapport with a focus on professionalism. The level of interaction may be more restricted in comparison to Gurukuls. [7][11][12][18]

**Evaluation:**
Ancient India: Assessments were frequently conducted casually, relying on a student's comprehension, execution of practices, and proficiency in abilities. [7][11][12][18]

21st Century Classroom: Common types of evaluation include standardized tests, exams, quizzes, and assignments. [7][11][12][18]
Enhancing accessibility and inclusivity:

Ancient India: The accessibility of the Gurukul model was not globally widespread. It frequently caters to the affluent social strata and males. [7][11][12][18]

21st Century Classroom: Education ideally aims to be highly easily accessed and inclusive, accommodating a wide range of students. [7][11][12][18]

Certain elements of ancient Indian pedagogical approaches, such as the prioritization of reasoning and the integration of practical use, are currently undergoing reassessment and integration within contemporary educational frameworks.

**Bridging the Gap: Ancient Gurukul System Meets Modern-Flipped Learning**
The Bharatiya Gyan Parampara possesses a significant historical background, wherein the Gurukul system has played a crucial part in disseminating knowledge for several ages. Currently, flipped learning is gaining recognition as a promising method that exhibits interesting similarities with the Gurukul system. Let us examine the fundamental nature of both and investigate how they can mutually influence one another. [4]-[7][18]

**The Gurukul System: An Enduring Legacy of Intellectual Enlightenment and Personal Development**

***Focus on autonomous learning:*** The educational approach placed a strong emphasis on self-directed learning, known as Swadhyaya, which aimed to cultivate intellectual curiosity and self-discipline among students. [4]-[7][18]

***Engaging Educational Setting:*** Gurukuls facilitated a dynamic

learning environment by cultivating strong connections between Gurus (teachers) and Shishyas (students), enabling individualized instruction and engaging learning through deliberations, debates, and hands-on exercises. [4]-[7][18]

***Holistic Growth:*** Gurukuls focused on not only cognitive instruction, but also the cultivation of personality through ideals such as self-control, reverence, and moral behavior.[4]-[7] [18]

## Flipped Learning: A Contemporary Method for Efficient Learning

***Changing the Emphasis:*** The acquisition of fundamental knowledge by students occurs beyond the confines of the classroom, facilitated by recordings of lectures, internet-based tools, or independent study. [4]-[6]

***Active Classroom Participation:*** The classroom environment is transformed into a platform where students actively participate in engaging lessons, participate in meaningful conversations, resolve issues, and apply newly acquired knowledge. [4]-[6]

***Customized Instruction:*** Educators can adapt their teaching methods to suit the unique requirements of each student, focusing on particular difficulties or areas of interest. [4]-[6]
Here's following Table 1 outlining the different aspects of ancient Indian teaching and the classroom of the 21st century [4]-[6] [11][12]:

| Aspect | Ancient Indian Teaching | 21st Century Classroom |
|---|---|---|
| **Philosophical Basis** | - Rooted in ancient philosophical and spiritual traditions | - Influenced by modern educational theories and practices |
| **Learning Environment** | - Gurukul or ashram-based, often in natural surroundings | - Classroom-cantered with modern amenities and technology |
| **Teacher Role** | - Guru as a revered mentor and guide | - Educator as a facilitator, mentor, and coach |
| **Student Role** | - Disciple, emphasizes humility and obedience | - Active participant, encourages critical thinking and creativity |
| **Mode of Instruction** | - Oral tradition, storytelling, discussions | - Blend of lectures, group work, multimedia presentations |
| **Access to Resources** | - Relies on scriptures, oral teachings, natural surroundings | - Utilizes digital tools, internet, and educational resources |
| **Assessment** | - Informal assessment through observation and dialogue | - Varied assessment methods including tests, projects, and presentations |
| **Flexibility** | - Emphasizes individualized instruction and student autonomy | - Adapts to diverse learning styles, promotes personalized learning |

| | | |
|---|---|---|
| **Integration of Technology** | - Limited reliance on technology | - Utilizes technology for teaching, research, and collaboration |
| **Cultural Context** | - Reflects cultural and spiritual values | - Reflects diverse cultural backgrounds and global perspectives |
| **Curriculum Content** | - Focus on religious, philosophical, and practical knowledge | - Includes academic subjects, vocational skills, and digital literacy |
| **Global Perspective** | - Rooted in indigenous knowledge systems | - Incorporates global perspectives and interdisciplinary learning |

Figure 1: Various aspects of ancient Indian teaching and the classroom of the 21st century [4]-[6] [11][12]

## An Optimistic Collaboration

By integrating the most advantageous elements of the Gurukul system with the inventive methodology of flipped learning, the Indian education system has the potential to cultivate a dynamic and captivating educational encounter. This collaboration can foster analytical reasoning, autonomous learning, and a more profound recognition of India's abundant intellectual legacy, all while equipping students for the demands of the 21st century. [4]-[6] [11][12]

## *III. Flipped Learning to learn the Sanskrit language*

**Unveiling Sanskrit: A Flipped Learning Approach**

Sanskrit, an ancient language originating from India, provides access to a diverse and profound cultural and intellectual legacy. Nevertheless, acquiring knowledge in this subject can be intimidating. The implementation of flipped learning has the potential to enhance the accessibility and engagement of the Sanskrit language. [4] [7] [14]-[16]

## Benefits of Flipped Learning for Sanskrit:

***Self-Directed Learning:*** Flipped learning encourages students to take ownership of their learning outside the classroom. Online resources like audio lessons, basic grammar tutorials, and digital dictionaries can provide a solid foundation. [4]-[7] [14]-[16]

***Active engagement in class:*** Class time transforms. Instead of rote memorization, flipped classrooms focus on interactive activities like pronunciation drills, discussions on ancient texts, and collaborative

translations. This fosters a deeper understanding and application of the language. [4]-[7] [14]-[16]

***Personalized learning:*** Teachers can leverage technology to cater to individual needs. Online exercises and adaptive learning platforms can provide targeted practice for students who struggle with specific aspects of the language. [4]-[7] [14]-[16]

***Multimedia Enrichment:*** Flipped learning allows for the incorporation of engaging multimedia elements. Podcasts, online games, and videos can make learning Sanskrit more interactive and enjoyable, especially for visual and auditory learners. [4]-[7] [14]-[16]

**Challenges and Solutions:**

***Limited online resources:*** While resources exist, they may not be as plentiful as for modern languages. [4]-[7] [14]-[16]

***Solution:*** Encourage collaboration. Students can work together to create online repositories of learning materials and audio recordings for pronunciation practice. Additionally, teachers can curate high-quality resources from academic sources. [4]-[7] [14]-[16]

***Mastering Pronunciation:*** Pronunciation presents a challenge in a flipped learning environment. [4]-[7] [14]-[16]

***Solution:*** Utilize online pronunciation tools with audio recordings of native speakers and speech recognition software for personalized feedback. [4]-[7] [14]-[16]

***Assessment Strategies:*** Flipped learning necessitates innovative assessment methods. [4]-[7] [14]-[16]

***Solution:*** Develop assessments that go beyond written tests. Oral presentations, role-playing activities, translation tasks, and collaborative projects can evaluate comprehension, pronunciation, and overall fluency. [4]-[7] [14]-[16]

## IV. Learn Vedas using flipped learning techniques

### Unveiling the Vedas: A Flipped Learning Approach

The Vedas, the ancient Indian scriptures, offer a rich tapestry of hymns, rituals, and philosophical concepts. Flipped learning can transform the

learning experience, making the Vedas more accessible and engaging. Here's a roadmap for using flipped learning to unlock the knowledge within: [4]-[6] [8]

**Pre-Learning Modules:**

***Interactive Pronunciation Guides:*** Mastering Vedic Sanskrit pronunciation is crucial. Develop online modules with audio recordings of Vedic hymns by qualified reciters. These modules can incorporate interactive exercises where students record themselves reciting short passages and receive feedback on pronunciation. [4]-[6] [8]

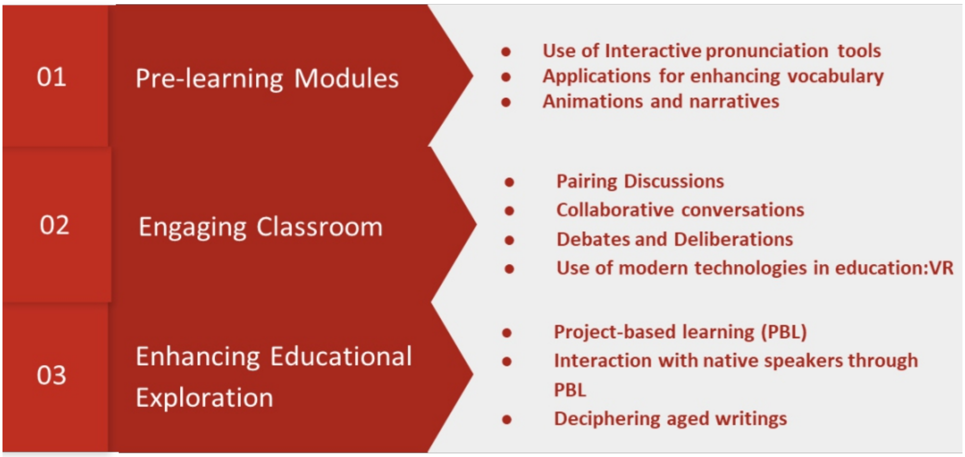


*Figure 2: Flipped classroom structure*

***Visualizing the Vedas:*** Create online modules that explain the different sections of the Vedas (Samhitas, Brahmanas, Aranyakas, Upanishads) using infographics, animations, and short explainer videos. Visualizing complex concepts can make them more accessible for students. [4]-[6] [8]

***Mythological Journeys:*** Introduce students to the stories and deities mentioned in the Vedas through engaging online modules. Imagine interactive maps that trace the journeys of Vedic heroes, animated stories depicting key narratives, or gamified quizzes that test students' knowledge of these myths. [4]-[6] [8]

**Active Classroom Sessions:**

***Chanting Practice:*** In-class sessions should dedicate time for guided

chanting practice under the supervision of a qualified teacher. This allows students to practice proper pronunciation and internalize the sounds and rhythms of the Vedic hymns. [4]-[6] [8]

***Collaborative Interpretation:*** Divide students into groups and provide them with short passages from the Vedas (translated into English). Encourage them to work together to analyze the meaning, identify important concepts, and discuss the significance of the passage within the larger context of the Vedas. [4]-[6] [8]

***Debates and Discussions:*** As students gain familiarity with the Vedas, facilitate discussions on philosophical topics like the nature of reality, the role of sacrifice, or the concept of Brahman (ultimate reality). This fosters critical thinking and analysis of Vedic thought. [4]-[6] [8]

***Technology-Aided Learning:*** Imagine a VR experience that transports students to a Vedic ritual site, allowing them to observe the ceremony unfold and gain a deeper understanding of its symbolic meaning. [4]-[6] [8] [17]

## V. Conclusion

This paper describes the potential of flipped learning to revive Bhartiya Gyan Parampara (Indian Knowledge Traditions). The investigation began by connecting India's longstanding teachings of self-directed learning and participatory settings to flipped learning's core principles. This revealed the inherent uniformity of these seemingly unconnected methods. However, the lack of internet resources and the need for pronunciation drills made flipped learning in ancient Indian communication languages problematic. We then considered ways to address these hurdles, such as collaborative resources, multimedia integration, and online pronunciation tools. The conversation also covered how to use flipped learning to teach Sanskrit and how to apply it to Bhartiya Gyan Parampara's foundational texts. This study studied ways to integrate ancient texts into flipped learning while recognizing the need for new evaluation methods. Flipped learning was proposed for studying the various subjects related to Bhartiya Gyan Parampara. Flipped learning may help connect Bhartiya Gyan Parampara's traditional knowledge with 21st-century needs. This unique strategy allows learners to actively protect and advance these culturally essential customs, ensuring their relevance for future cohorts.

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# Diplomacy And War: Two Strategic Approaches of Political Affairs In Ancient Indian Literature

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## ABSTRACT

The sovereignty of a nation stands upon different factors of strategies like good governance, efficiency of military sectors, political relations with other countries and neighbours and excellence in policy making whatever it is for domestic and foreign affairs. Good governance is constituted by these aforesaid elements and their perfect implementation. In this context to maintain a complete prosperity of a nation or a political boundary one has also good relations with neighbor countries for international unity and prosperity. The bonding of good relationship offers import and export of various elements from traditional ethnicity to material transference. In such circumstances to protect one's sovereignty of a country the need of diplomatic policies is found to be more essential for a healthy governance. It tranquilizes the tendency of war or battle for the betterment of the residents or common people. Hence the venture of this paper is sought upon the significant factors of diplomacy with its different forms of aspects in the light of ancient Indian literature.

The objective of the paper is to explore the historicity of diplomacy and its different kinds of elements and relations with other international entities from the perspective of ancient Indian evidences of scriptures. The method of the paper will be analytical and descriptive.

**Keywords:** Diplomacy, war, policy, ancient.

## INTRODUCTION

The rulers and the kings generally come from the category of Kṣtriya clan or it can be said as the kings and rulers are the Kṣatriyas.

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The duty of the Kṣatriya is defined to rule and protect. To venture a war for the sustainability of the sovereignty of a particular region or to expand the boundaries of one's particular region whether it is for prosperity or for the endeavor of high aspiration is enumerated as the main vision. This strategic form of war has its vulnerable consequences that have to suffer by both of the parts of warriors and people. To avoid such occurrences of hostilities the need of such quality efficient theories and formulas has been estimated that establishes a sustainable outcome for the condemnation of vulgar outbursts of a battle. These form of well executed formulas or policies are defined with the term of Diplomacy. The area of diplomacy[1] constitutes the process of negotiation, inducement and agreement to appreciate the common affairs of different countries and to compromise with the objectives which are controversial in nature for the opponent country. This simple form of illustration of the term diplomacy has been traced in the description of ancient Indian Sanskrit literature which is enumerated and consulted in ancient India. The Sanskrit terms of *sāma, dāna* and *bheda* are associated with the words of negotiation, persuasion and conciliation which are the fundamental concepts of diplomacy. Moreover the fourth word *daṇḍa* comprises of the western synonym of threat of war. These four functions of *sāma, dāna, bheda* and *daṇḍa* are the distinguished pillars of Indian polity regarding the ancient diplomatic process of effective policies instrumented to turn away the consequences of a war.

**Body of Research Paper:**

Sanskrit term *'naya'* is employed to inscribe diplomacy. According to Kauṭilya the actual meaning of diplomacy is to conquer the earth that is understood by an efficient king[2]. The traces of diplomacy have been found in the instances of the Ṛgveda Saṁhitā. In the Ṛgveda the invocations of deity Agni urge his assistance to win over the enemies[3]. Another mantra ascribes about the enemies of the kind of deception[4]. In this context to achieve a perfect accomplishment of a mission the need of spies are stated in the same scripture[5]. The enumerations regarding the factors of the above elements suggest their employment and utility at that time of the Ṛgveda which indicates the earliest evidence of elite form of espionage acquainted in the prayers. The description of the battle of *Dāsarājña* in the seventh maṇḍala of the Ṛgveda[6] enlightens the process of diplomacy which involves the fruitful assistance of the priests consulted by them which has made a

prosperous impact in the region of constitutional revolution.

At the time of Atharvaveda the development of the system of diplomacy finds its way in extended manner. The description of this Saṁhitā emphasizes such facts that signify the importance of diplomacy with its allied force of spies reflected in the features of deity Varuṇa. Deity Varuṇa is stated as having a number of spies with thousands of eyes in them and used to go here and there[7]. The form of this significant hymn is chanted along with other hymns to subjugate the king who is supposed to be adorned by victory in war indicates the process of diplomatic implications in obscure manner.

In the post Vedic era of the Rāmāyaṇa and Mahābhārata the implications of diplomacy expanded to their higher degree of influences in that golden era of good governance through their instances of righteous activities. In the era of these two epics the kings were found with enormous powers and efficiency of good governance. In this era of these epics the developed form of political affairs came to be more upgraded which is reflected in the battle between Kauravas and Pāṇḍavas by the inclusion of tribal warriors, as to be a part of that battle, which signifies the ruling communities of tribal clans uplifted to the position of a king. The *Mahābhārata* in its *Ādiparvan* ascribes a plot of conversation between king *Dhṛtarāṣṭra* and a distinguished personality by named *Kaṇika.* The discourse about governance and political affairs made by Kaṇika explores many facts and fundamentals regarding diplomacy and war. Some of the scholars regard Kaṇika of the epic Mahābhārata as to be the *"Kaṇika-Bharadvāja of the Arthaśastra"* which might be a matter of controversy. The essence of that significant discourse can be seen in this way:

"A king should keep his resources concealed as does a tortoise his members of the body. Always accomplish the Particular job adopted to be done. The killing of a harmful foe is always praiseworthy. When your enemy will be in your hands, destroy him by any means, open or secret. Do not show him any mercy, though he seeks your protection. You should destroy their allies and partisans. Enemies should be destroyed by the arts conciliation, or the expenditure of money, or by producing disunion amongst his allies, or by the empowerment of every means in your power."[8] After that *Kaṇika* illustrates the skills of conciliation as follows:

"The king should destroy by incantations, by gifts of wealth, by poison or by deception the enemy even if he be his own son friend, father, or preceptor. In so doing, he should utter soft words, and after hitting should pity the victim and even shed tears over him. Securing confidence by conciliation and gift of wealth, or by any means, the enemy must be destroyed so effectually that he may not raise his head afterwards. Spies should act as diplomatic agents. Just like a fisherman catching and killing a fish, the king should tear the vitals of the enemy under a pretext. In getting rid of enemy the king should be razor like, sharp and shining when opportunity occurs."[9]

In the *Sabhāparvan* of the Mahābhārata[10] the interesting facts of diplomacy have been enumerated by sage *Nārada. Nārada* states about six types of features of a king which assist to acquire seven means of politics[12]. The king has to survey about his strength in relation to the estimation of the enemy by fourteen possessions of means[13]. Moreover attentive to the occupations of the territory of enemy the king should more careful whether it is war or treaty. Afterwards sage Nārada advised about the systems of spies as to be the important factor to attain victory over enemy.

Eminent persona in the field of polity the author of the Arthaśāstra, Kauṭilya occupies a great place in this field of diplomacy. The foundation of diplomacy relies upon seven fundamentals, essentials or prakṛti. These seven elements[14] are recognized as *"svāmin-amātya-janapada-durga-kośa-daṇḍa-mitra"*. These are considered as the genuine parts of polity. The element of *svāmin* or the ruler is the axis of this complete system. Kauṭilya added that the sustenance of sovereignty relies on the association of *svāmin* and the other essentials. In this context the selection of efficient and eligible persons as the councilors has been instructed with special care[15].

Diplomacy, the essential part of polity is commonly evident in six fold states[16]. These six fold policies are ascribed as *"sandhi-vigraha-āsana-yāna-samśraya-dvaidībhāva"*[17]. Of course different opinions have been engaged regarding the kinds of policy by different scholars[18]. Kauṭilya adopted these six policies under the circumstances of Daiva and Mānuṣa. According to Bṛhaspati[19] the condition of Daiva is suggested either favourable or otherwise *(naya or anaya)*, on the other hand Mānuṣa condition is either equitable or otherwise *(naya or*

*apanaya).* These conditions should have been measured in the equal proportions of *"Kṣaya-Sthāna-Vṛddhi"* before moving in to an event of action which is destined to be done[20]. Observation is to be made by the enthusiastic king on the factors of prosperity, military efficiency and cattle of his region then should approach to conquest the foe at the state of their weak diligence[21]. In addition to this the aspired king should also concern with the *Mdhyama* and *Uḍāsīna* rulers by the influence of his activities with the engagement of any of the four methods of *sāma, dāna, daṇḍa* and *bheda* or using all the four methods one by one up to the success of his destined objective. This manner of enthusiasm should be adorned by him towards the other kings to bring them under his dominance[22].

In regard of the war it is stated that to the most possible manner the possibilities of war should be avoided for its horrific and harmful effects. Kauṭilya appreciates all forms of diplomatic methods whether it is of righteous or deceitful quality is stated to be employed in any means through his great work. To the establishment of his political expertise Kauṭilya applied all types of methods at that time for the crown to establish Candragupta Maurya with the endowment of some kind of informal alliance. This very form of alliance stands upon the resources and efficiency of the groups or parties to whom it is concerned. In this concern alliance must be done with faithful and honest kings. In this regard it can be cited the alliance of *Rāma* and *Sugrīva* where *Bālī* was more capable than *Sugrīva*. But *Rāma* committed friendship with *Sugrīva* only for his honesty.

About foreign policies ancient scriptures and scholars opined that those of the six resources are to be adopted as the inclusive form of foreign policy. The diplomatic approaches must be synchronized firstly with peace in the conclusions with the opponents of equal and superior state in all the forms. In this concern treaty or *sandhi* is an essential part of diplomacy. Resistance and invasion against a superior opponent is found to be hard and vulnerable like a foot-soldier battle against elephant mounted warrior, it only causes devastations. In this case the weaker forces have been evident in making alliance with superior opponents by offering their military strength to invade other kings or by offering wealth, cattle and such like things. It is of the kind of *'Hīnasandhi'.*

The forms of *sandhis* of the features like the aforesaid manner

are subjected under the class of *daṇḍa.* The cases of *Sandhis*[23] are termed under the factors of their surrender. The type where the weaker king surrenders himself to the superior opponent is called "Ātmamiṣa". The submission of the general by his king is known as *"Puruṣāntara"*. In this context if the general is permitted to withdraw with his concerned force then the treaty is recognized as *"Adr̥ṣṭa-puruṣa"*. Likewise the other form of treaty where the treasury is submitted to the conqueror than different forms of alliance or treaty is applied according to the policies as, *"pārikraya-upagraha-ātyaya-suvarṇa-kapāla"*. In the terms of land surrender, the alliance can be seen as, *"adista-ucchinna-apakraya-paribhuṣaṇa"*. Different types of treaties have been witnessed according to their forms as found in the inscriptional evidences.

The forms of Sandhis can be permanent or temporary as known by *"sthāvarasandhi or calasandhi"*[24]. Of course other forms of *Sandhis* could also be witnessed, namely *"mitrasandhi, hiraṇyasandhi, bhūmisandhi, karmasandhi, anavasandhi"*[25]. Kauṭilya also discussed these forms of treaties in his work[26].

According to Kauṭilya the emergence of treaties evolved in four stages[27]. Those are seen as *'akr̥tcikīrṣa-kr̥tāśleṣaṇam-kr̥tāvidūṣaṇam* and *avaśīrṇa kriyā*'. It is also stated that the ruler should not make a treaty or peace with a weaker, old person, an invalid persona, a nāstika and with other fourteen classes of ineligible persons instead he should fight with them and win over them. Kauṭilya believes more in diplomatic contest than of the armed battle. He ascribes it as *Saṅgrāmīka*[28]. In this essence *Vigraha* is defined as the diplomatic war which is approached to the conclusion or end of controversies or to forbid an armed battle[29]. These facts assign the strategic approaches of that time in their peak state in ancient India. *Śivatattvaratnākara* (S.T.R.) ascribes in eight categories about Vigraha[30]. These eight forms can be observed as, *"Kāmavigraha, Lopaja Vigraha, Bhū-Vigraha, Mānasambhava, Abhaya, Icchāja, Madotthita* and *Ekadravyabhilāṣa*". According to these kinds of Vigraha the occurrence of each type contains particular greed upon their demands, such as the first type of *Vigraha* happened for the affection of a woman. In this way other forms of *Vigraha* are also introduced according to their features. Moreover a king is advised to avoid sixteen types of other battles[31] "where the result is uncertain, where it is a violation of

the existing treaty rights, where it effects the law of the international relations, where the strength of the enemy cannot be calculated, where it would result in a tedious and protracted war and where adverse consequences are certain." Another sequel in regard of the *vigraha* Kauṭilya introduces a discourse by named 'Yātavavr̥tti' where he exclusively talks about the approach of diplomatic contests on the attacking and evadable powers where each of the opponent has their advantages one over another[32].

Another form of diplomacy *Āsana* is ascribed as the state of neutrality. Of course it may suggest another meaning of keeping a post in the opposite of a foe. Āsana is of ten types namely, *"svasthāna, upekṣā, mārgarodha, durgasādhya, rāṣṭravikaraṇa, ramanīya, nikaṭāsana, durgamārga, pralopāsana and parādhīna". Yāna* is the next pillar[33] of diplomacy. Yāna emphasizes its meaning as ready to command or charge in relation with military and time and place. Major types of Yāna are *"sadhānaja, pārṣṇirodha, mitravigrahini, dvandvaja, niravyāja, kaulya* and *śīgragāmini".*

The fifth method of diplomacy is Saṁśraya which refers its meaning as 'support'. In extended version the term 'support' comprises the sense of looking for the assistance of the allies or help of the allies. In this way the six methods *Dvaidībhāva* is intimated with the foreign policies ensuring its meaning as "practicing duplicity against one's enemies invariably through fear of them". The approach of this policy stands upon the aspect of duplicity[34]. *Kāmandaka* makes a comparison on the behavior of the type of a victor king with the eyes of a cow[35]

## Conclusion

In this way the discussion exposes the resources of ancient Indian scriptures regarding the sustenance of sovereignty. The evidences and instructions with their extended illustrations emphasized the highly qualified personals of that period with their most effective skills. The policies and pillars of diplomacy was so up to date at that time that now in a days those are also prevalent in the perspective of modern theories of diplomacy. Hence it could be commented upon the policy makers of that ancient period are the pathfinders of modern domestic and foreign affairs.

## Notes:

1. "Diplomacy is the name for a method of negotiation, persuasion and conciliation for promoting the common interests of different nations, and adjusting those interests which are opposed… Without the diplomatic system war would be more frequent than it is. Behind the diplomatic system, however, lie the preparations for war: and in certain forms of policy, the threat of war is used as an instrument of diplomacy." C.D. Burns, War, pp.81-83.
2. नयज्ञः पृथिवीं जयति । Arthaśāstra.
3. RV. IV.15.4.
4. RV. III.18.1.
5. RV.IV.4.8.
6. RV. VIII.18.33.
7. AV. IV.16.4.
8. Dikshitar, V.R. Ramachandra, War in Ancient India, Macmillan and Co. limited, Madras, Bombay, Calcutta, London, 1944. Pp.303.
9. Ibid,Pp.304
10. Mbh. Sabhā, V.20.ff
11. Cleverness of speech, readiness in providing means, intelligence in dealing with the foe, memory and Acquintenance with morals and politics.
12. Sowing dissensions, chastisement, conciliation, gifts, incantation, medicine and magic.
13. The territory, forts, cars, elephants, cavalry, foot-soldiers, the principal officials of state, the zenena, food supply, computation of the army and income, the religious treatises in force, the accounts of states, the revenue, wine shops and other secret enemies.
14. Agni p. ch.238; Manu Smṛti IX.294; Śukranīti, I.61; Yājñavalkya Smṛti, I.352.
15. Book. Harvard Oriental Series (Bk.) I, ch.IX.
16. षादगुण्यम ।Arthaśāstra. II, p.23, Trivandrum series; Rāmāyaṇa, VI.14.22. Govindaraja's Glossary.
17. Peace, war, maintaining a post against an enemy, preparedness for attack, friendship and double dealing or duplicity accordingly.
18. Vātavyādhi ascribes that sandhi and vigraha are the roots of these six kinds of policies.
19. Bṛhaspati Nīti, VI.1.

20. Arthaśāstra, Bk. Vi, ch.2; Cp. Mbh. Āśramavāsik parvan, Ch.6.6.
21. Mbh., Śāntiparvan, 113.
22. Manusmṛti, VII.159; Viṣṇu Smṛti, ch. III.
23. Cp. Siva-Tattva-Ratnakara. 5.11.40-45.
24. Arthaśāstra, VII. Ch.17.
25. Agreement with an ally on definite terms, for gold, by acquisition of territory, use of army and treasury for common enterprises and help in colonising and unsettled tract respectively.
26. Op.cit, VII, ch. 9-10.
27. Ibid, VII. Ch.6
28. Ibid, Bk. X
29. Manu Smṛti, VII.107-108; 198-199.
30. S.T.R. 5.11.46.f
31. S.T.R. 5.12.7ff; Śukranīti, IV, 7.250.
32. Op.cit. ch.IV.
33. Kauṭilya explains it अभेयुच्चयो यानमand Gaṇpati Sastri comments शक्तिदेशकाल. Arthaśāstra, Vol.II, p.238, T.S.S.
34. Arthaśāstra, VII.1; Kāma, ch. II,23ff.
35. Kāma, XI.23-26.

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# Sanskrit Resurgence: Exploring the Relevance in the Revitalization of Indian Knowledge System

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**ABSTRACT**

In the wake of globalization and the predominance of Western knowledge systems, there has been a growing recognition of the need to revitalize and integrate Indian Knowledge Systems (IKS) into contemporary education and research. Which seems to be possible by incorporating Sanskrit and the documents related to Sanskrit in the curricula at all levels. The present study tried to explore the relevance of the Sanskrit language resurgence in the revitalization of IKS by examining the perspectives of the higher education learners on Sanskrit usage and incorporation in the curriculum. The research employed a simple online survey using google forms to collect responses from a sample of 154 undergraduate and postgraduate students from various departments of University of Allahabad, Prayagraj District. The survey explored their perception regarding the integration of Sanskrit education into curricula of higher education. The findings revealed a growing interest and positive attitude towards incorporating Sanskrit language into higher education curricula. It also highlights the need for focused efforts to revitalize and promote the use of Sanskrit, an ancient language deeply rooted in India's cultural heritage and intellectual traditions to familiarize the youth and popularize the IKS.

**Key words:** Sanskrit Education, Resurgence, Revitalization, Scriptures, IKS

## Introduction

***Saṁskṛtam samskṛtermulaṁ jñanavijñānavāridhiḥ***
**(संस्कृतं संस्कृतेर्मूलं ज्ञानविज्ञानवारिधिः ।)**

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India has a rich heritage of traditional knowledge systems that have evolved over thousands of years, encompassing various domains such as philosophy, literature, science, mathematics, medicine, and architecture (Dharampal, 2000). These knowledge systems, collectively referred to as Indian Knowledge Systems (IKS), have their roots deeply embedded in the ancient Sanskrit language and texts (Rajaram & Pie, 2021). Sanskrit, a classical language with a remarkable grammatical structure and a vast literary corpus, has played a pivotal role in preserving and disseminating this invaluable intellectual legacy (Pollock, 2006).

In recent years, there has been a growing recognition of the importance of revitalizing and integrating IKS into modern educational endeavors, particularly in higher education (Raina, 2015; Alvares, 2011). This resurgence of interest in Sanskrit and its associated knowledge systems commonly known as the Indian knowledge system among higher education learners has been driven by factors such as a renewed appreciation for India's cultural heritage, a quest for alternative perspectives on various disciplines, and a desire to explore the potential applications of traditional knowledge in addressing contemporary challenges (Devi & Rajashree, 2018).

The revitalization of IKS holds immense potential for enriching the learning experience of higher education students and promoting a more holistic approach to knowledge acquisition (Sharma et al., 2019). By exposing students to the wealth of knowledge encoded in Sanskrit texts, they can uncover invaluable insights into subjects such as mathematics, astronomy, medicine, agriculture, and environmental conservation (Bag, 2005; Subbarayappa, 2008). Moreover, the philosophical and ethical principles embedded in IKS can offer valuable guidance in developing critical thinking skills and navigating complex moral and ethical dilemmas (Banerjee & Miller, 2003; Nagarajan, 2016; Raina & Habib, 2005; Deshpande, 2019), while also exploring the potential synergies between traditional and modern knowledge systems (Alvares, 1991). By understanding the depth and breadth of Sanskrit, higher education institutions can unlock new avenues for innovation, interdisciplinary learning, and the preservation of India's rich cultural heritage (Panikkar, 2000; Prasad, 2016).

## Need and Importance of the Problem

Government reports and policies, such as those by University Grants Commission (UGC) and the Ministry of Education, outline initiatives for promoting the study of Sanskrit and IKS in higher education. Institutional efforts by organizations like the Rashtriya Sanskrit Sansthan and the Indian Institute of Technology (IIT) Kharagpur's Science and Heritage Initiative provide insights into practical implementation strategies. This review indicates a growing body of literature recognizing the significance of IKS and advocating for its integration into mainstream education. However, there is a need for more empirical research and case studies to develop effective pedagogical approaches and address the challenges involved in revitalizing IKS in higher education curricula. Hence the study was conducted to shed light on the significance of this ancient language and its associated knowledge systems in the modern context of teaching and learning.

## Objectives of the study

- To know the awareness of Sanskrit language among the higher education learners.
- To know the perception of Sanskrit language among the higher education learners.

## Research Methodology

### a) Research Method

Survey method was used to carry out the study effectively.

### b) Population and selection of sample

- All the undergraduate and post graduate students from Prayagraj district were considered as population for selecting the sample.
- 154 students were taken as a sample by incidental sampling method for the study.

### c) Tools for gathering information

A questionnaire made on Sanskrit Language Resurgence was used for gathering the information. A google form was created and shared among the undergraduate and post graduate students to know their preference towards Sanskrit language and to assess their perspectives, awareness and perception towards Sanskrit education.

## Analysis of the data

- ***Objective No.1:*** To know the awareness of Sanskrit language among the higher education learners.

*The objective no 1* was analyzed with the help of responses received in item no. 1 of the google form and the analysis of the responses is presented as under-

***Item No.1: To identify level of awareness or knowledge among the respondents regarding Sanskrit language.***

**Table No. 1**

| Q. No. | Question | Responses | | | Total |
|---|---|---|---|---|---|
| | | Sure | Not sure | Not at all | Total |
| 1 | Do you know that Sanskrit is one of the prominent ancient Indian languages mentioned in NEP 2020? | 75.9% | 24.1% | 0% | 100% |

## Observation

- The survey indicates that majority of respondents, 75.9% answered "sure" indicating that they were aware of Sanskrit being an ancient Indian language mentioned in the National Education Policy (NEP) 2020.
- Out of 154 students, 24.1%, answered "not sure" suggesting they were uncertain about this fact.
- There were no responses for the "not at all" option.

## Interpretation

The responses indicates that the level of awareness or knowledge was found in abundance among the respondents regarding the inclusion of Sanskrit as an ancient Indian language.

- **Objective No. 2:** To know the perception of Sanskrit language among the higher education learners.

*This objective was analyzed with the help of items no. 2 to item no. 8 the analysis of these items the responses of the higher education learners on the different items lead on to decide on the perception of the learners towards the Sanskrit language, the analysis of the same is presented as*

*under-*

**Item No. 2: To identify the level of Sanskrit education among the respondents.**

| Table No. 2 | | | | | |
|---|---|---|---|---|---|
| Q. No. | Question | Responses | | | Total |
| | | Middle school level | Above Middle school level | Never | Total |
| 2 | You have studied Sanskrit till………? | 48.1% | 38.9% | 13% | 100% |

## Observation

- 48.1% respondents studied Sanskrit up to the middle school level. This suggests that a significant number of respondents had exposure to the Sanskrit language during their early education years.
- 38.9% respondents have never studied Sanskrit. This indicates that a considerable portion of the respondents did not have any formal education in the Sanskrit language.
- 13% corresponded to respondents who studied Sanskrit above the middle school level. This implies that a smaller number of respondents continued their Sanskrit education beyond middle school.

## Interpretation

The responses provide insight into the varying levels of Sanskrit education among the respondents, with a substantial portion having studied it up to middle school, while others either continued beyond that level or did not study it at all.

***Item No. 3: To gain insights into the respondents' experience with studying Sanskrit scriptures or texts*.**

| Table No. 3 | | | | | |
|---|---|---|---|---|---|
| Q. No. | Question | Responses | | | Total |
| | | Not yet | Once | More than two times | Total |
| 3 | Have you ever studied the Sanskrit script of Ramayana, Mahabharata or any other classical text? | 48.9% | 35.9% | 15.2% | 100% |

## Observation

- 48.9% responded by the "not yet" indicating that a significant

number of respondents have not yet studied the Sanskrit scripts of Ramayana, Mahabharat, or any other similar text.

- 35.9%, corresponded to the "once" response, suggesting that over a third of the respondents have studied these Sanskrit scripts at least once.
- 5.2%, represented the "more than two times" response, indicating that a smaller proportion of respondents have studied these scripts multiple times.

**Interpretation**

The responses provide an overview of the respondents' exposure to studying Sanskrit scriptures or texts, with a considerable portion having never studied them, while others have had varying levels of experience, ranging from a single encounter to multiple instances of studying these texts.

***Item No. 4: To ascertain the value system of respondents towards ancient scriptures and their reading interest in the texts.***

| Table No. 4 | | | | | |
|---|---|---|---|---|---|
| Q. No. | Question | Responses | | | Total |
| | | Often | Occasionally | Rarely | Total |
| 4 | As an Indian, do you value ancient scriptures such as the Vedas, Puranas, Upanishads, Bhagavad Gita, and read them? | 38.9% | 40.7% | 20.4% | 100% |

**Observation**

- 38.9% responded by the "often" indicating that they value or read the ancient sacred scriptures showing their deeper connection with their roots.
- 40.7%, corresponded to the "occasionally" response, suggesting that they too value ancient scriptures and appreciate their cultural significance without engaging deeply with the texts.
- 20.4%, represented the "rarely" response.

**Interpretation**

From the above responses, it may be concluded that in modern India, where there is a blend of traditional and contemporary lifestyles, engagement with ancient scriptures can range from academic study to personal devotion or even casual interest.

***Item No. 5: To perceive about their ability to cope with studying Sanskrit at a higher education level.***

| Table No. 5 | | | | | |
|---|---|---|---|---|---|
| Q. No. | Question | Responses | | | Total |
| | | With difficulty | comfortably | Not possible | Total |
| 5 | If given a choice to study Sanskrit at higher education level, will you be able to cope up with the challenges? | 46.3% | 51.8% | 1.9% | 100% |

## Observation

- 46.3% respondents indicated they would cope up to study Sanskrit at higher education level with difficulty.
- 51.8% corresponded that they would comfortably cope up to study Sanskrit at higher education level while,
- 1.9% indicated that it is simply not possible for smaller proportion of respondents.

## Interpretation

A significant portion, 46.3%, indicated that they would be able to cope with difficulty as also reported by (Srivastava, 2019). This suggests that while there is a willingness to learn Sanskrit, respondents recognize the challenges involved in mastering the language at an advanced level (Jha, 2020). Interestingly, 51.9% stated that they could cope comfortably, which could be attributed to factors such as prior exposure to Sanskrit or a strong interest in the language (Rao & Alok, 2022). However, a small segment of 1.9% felt that studying Sanskrit at higher education would not be possible for them, highlighting the need for initiatives to make Sanskrit education more accessible and inclusive (Pandey & Singh, 2021; Malhotra, 2019). So, the responses indicate that there is a willingness to learn Sanskrit among the higher education learners, the respondents also recognized the challenges involved in mastering the language at an advanced level. Interestingly they could cope comfortably, which could be attributed to factors such as prior exposure to Sanskrit or a strong interest in the language highlighting the need for initiatives to make Sanskrit education more accessible and inclusive.

***Item No. 6: To provide insights into the retention and familiarity of Sanskrit literary tradition.***

| Table No. 6 | | | | | |
|---|---|---|---|---|---|
| Q No. | Question | Responses | | | Total |
| | | More than five | Up to five | less than five | Total |
| 6 | How many Sanskrit shlokas do you remember? | 55.6% | 25.9% | 18.5% | 100% |

## Observation

- 55.6% of respondents indicated that they remember more than five Sanskrit shlokas. This suggests a significant level of exposure and engagement with Sanskrit literature among a substantial portion of the respondents.
- A notable 25.9% reported remembering up to five shlokas.
- 18.5% recalled less than five shlokas.

## Interpretation

The responses given by the learners highlight varying degrees of familiarity and retention of Sanskrit verses, which could be influenced by factors such as educational background, cultural exposure, and personal interests (Rao & Alok, 2022). The data underscores the need for initiatives that promote the study and appreciation of Sanskrit literature, particularly among the segments with limited recall, to ensure the preservation and transmission of this rich cultural heritage as also stated by (Malhotra, 2019; Pandey & Singh, 2021).

***Item No. 7: To underscore the importance of leveraging religious and educational platforms to sustain and revitalize the use of Sanskrit.***

| Table No. 7 | | | | | | |
|---|---|---|---|---|---|---|
| Q No. | Question | Responses | | | | Total |
| | | No where | Religious places | Educational institute | Home | Total |
| 7 | Where do you find the practice of Sanskrit language in your vicinity? | 5.5% | 66.7% | 25.4% | 2.4% | 100% |

## Observation

- 66.7% of respondents found the use of Sanskrit in religious places, reflecting its deep-rooted association with spiritual and cultural practices, a connection that has been well-documented in literature.
- 25.4% of respondents indicated the presence of Sanskrit in

educational institutes, suggesting its incorporation into academic curricula and scholarly pursuits, which aligns with recent initiatives to revive Sanskrit in higher education.

- 2.4% of respondents found Sanskrit in use within their homes, indicating a relatively lower prevalence of the language in domestic settings, a trend that has been observed in various surveys.
- Concerningly, 5.5% of respondents reported no usage of Sanskrit in their vicinity, highlighting the need for targeted efforts to preserve and promote the language in various spheres of life, as emphasized by language revitalization experts.

**Interpretation**

The data reveals that the use of Sanskrit language is primarily concentrated in religious places and educational institutions within the vicinity of the respondents, echoing the findings of previous studies. The data emphasizes the importance of leveraging religious and educational platforms to sustain and revitalize the use of Sanskrit, while also exploring strategies to encourage its adoption in daily life and homes (Mishra & Mishra, 2020; Pandey & Singh, 2021).

***Item No. 8: to determine concerning trend of limited usage of Sanskrit for communication or other purposes within families.***

**Table No 8**

| Q No. | Question | Responses | | | Total |
|---|---|---|---|---|---|
| | | No one | Less than two | More than two | Total |
| 8 | How many members of your family use Sanskrit for communication or any other purpose? | 63% | 18.5% | 18.5% | 100% |

**Observation**

- 63% of respondents indicated no one in their family uses the language.
- 37% reported some usage by less than two or more than two family members, the overall data suggests a declining presence of Sanskrit in daily life and conversations.

**Interpretation**

The above responses highlight the need for focused efforts to

revitalize and promote the use of Sanskrit, an ancient language deeply rooted in India's culture. Also the initiatives such as language learning programs, cultural events, educational policies, and awareness campaigns could play a crucial role in preserving Sanskrit and ensuring its relevance for future generations. Collaborative efforts from families, educational institutions, cultural organizations, and policymakers are necessary to address the potential generational gap and safeguard this invaluable linguistic and cultural asset.

## Scope and Limitations

This research is limited to the awareness level of Sanskrit language among the students in higher education institutes of Prayagraj District only.

## Conclusion

Basically, Sanskrit has strengthened the foundations of ancient Indian culture since centuries and the present research study provides recommendations for effective strategies to integrate Sanskrit into higher education curricula, including interdisciplinary collaborations, faculty development programs, and the creation of digital repositories for Sanskrit literature. It also emphasizes the need for policymakers and educational institutions to recognize the value of Sanskrit and thus IKS and support initiatives that promote Sanskrit resurgence and the revitalization of traditional knowledge systems.

Hence, it can be said that the study contributes to the ongoing discourse on decolonizing education and promoting the inclusion of diverse knowledge systems which were prevalent in the Indian society earlier, thereby enriching the learning experience and fostering a more holistic approach to knowledge acquisition and problem-solving and providing a grass root level of education system. It is one of the most significant and sacred languages of India. It is not only the treasure house of scientific insights but also an outstanding source of par excellence for understanding ancient wisdom as envisaged in ancient Indian scriptures. The salient features of Sanskrit language are the idea of inclusiveness, covering a wide range of multifarious disciplines, its transcendence and traversal nature, pervasive influence, scientific spirit and ancient Indian textual tradition etc. conclusively, it can be said that today when we are free from all chains of intellectual slavery, Sanskrit is going to be one of the major representation of future as it was in Vedic age.

**Bhāratasya pratiṣṭhe dve Saṁskṛtam Saṁskṛtistatha.**
**भारतस्य प्रतिष्ठे द्वे संस्कृतं संस्कृतिस्तथा ।**

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# Sanskrit as a Medium of Cinematic Expression: A Semiotic Analysis of Vinod Mankara's 'PRIYAMANASAM'

**Nilotpal Bhattacharjee**

## Introduction

Sanskrit is one of the oldest languages in the world. It is a classical language with a rich heritage. Almost all the old Hindu scriptures and epics, including the Vedas, Upanishads, and Mahabharata, were written in Sanskrit. The sacred texts of Buddhism and Jainism are also in Sanskrit.

Despite a decline in its use as a communication medium, Sanskrit continues to thrive in pockets of India. This ancient language is a part of the daily communication of many Indian villagers, which is a testament to Sanskrit's cultural relevance.  listed five Indian Sanskrit-speaking villages: Mattur and Hosa Halli in the state of Karnataka, Jhiri in Madhya Pradesh, Sasana in Odisha, and Ganoda in Rajasthan. Not only these, but many other villages, including Patiala in Assam's Karimganj district, embraced this ancient language as a communication medium.

The Indian Government has been trying to popularise the language. A notable instance was during the G-20 Summit held in New Delhi in September 2023, when the invitation letter sent by the Indian President to the international delegates for dinner mentioned the country's Sanskrit name, "Bharat." The theme of the G-20 Summit was also the Sanskrit phrase "Vasudhaiva Kutumbakam," which means "the world is one family."

Notwithstanding efforts to promote the language, its use in mass media, especially cinema, is rare. Cinema has always been a powerful tool for promoting a language.  stated that Hollywood movies played

an important role in expanding English as a "global language."

The first-ever Sanskrit feature film, Adi Shankaracharya, directed by Ganapathi Venkataramana Iyer, was released in 1983 . Since then, according to the Internet Movie Database, popularly known as IMDb, a digital database of films, television soap operas, and streaming media content, 21 films have been made in Sanskrit. Priyamanasam, directed by Vinod Mankara, was among the most famous Sanskrit films. The movie was released in 2015. It received the National Film Award in the Sanskrit-language films category in 2016 and was premiered in many film festivals .

The study employed a descriptive qualitative methodology. This paper explored the significance of the movie Priyamanasam, its thematic content, and visual imagery. A semiotic analysis of a film entails studying the signs, codes, and conventions embedded in it. Semiotics is the study of signs.

Every word in a dialogue or mise-en-scène in scenes disseminates a message. The audience decodes the meaning according to their understanding and cultural context. This paper intends to draw on Roland Barthes' semiotic theories and discuss the artistic and ideological representation in the movie.

**Priyamanasam – an overview**

This historical movie is based on the life of 17th-century Malayalam poet and writer Unnayi Variyar and his struggles while creating his chef-d'oeuvre, Nalacharitham, a classical Kathakali dance drama. Nalacharitham draws inspiration from the Hindu epic Mahabharatha and tells the tale of King Nalan and his consort, Damayanthi. The movie is semi-biographical in nature.

The movie shows Variyar being asked by the king, Marthanda Varma, to start writing an epic about Nalan and Damayanthi's lives that will be performed at the Alpashi festival of the Sree Padmanabhaswamy temple in Kerala. But as he starts writing the story, he suffers from mental agonies because of his separation from his beloved Thankam. The film brilliantly juxtaposes Variyar's later years, marked by mental agonies and a struggle to write the epic, with his energetic younger days.

Nala marries Damayanthi but abandons her under the influence of a deity who punishes him for deviating from the path of righteousness. Variyar declines to get married to Thankam owing to his poverty. Variyar's guilt and regret over abandoning Thankam provide a perspective of what King Nala would have felt after parting ways with her Dhamayanthi.

A significant part of the story is told through Variyar's interaction with the characters who come to life from the epic. The characters are in Kathakali dance costumes, and the scenes are shot in dim light, giving the audience a sense of these interactions' mystical and reflective nature.

The dialogue in the movies is poetic. In a scene, Variyar tells Thankam that he earns paltry coins by stringing garlands, that he is a mendicant, and that he will not be able to marry her. He says that a mendicant is someone who has severed his ties with emotion. While wiping Variyar's tears, Thankam says: Oh Lord, let the moistness of these tears remain in my memories. In reply, Variyar says: Let the memories last like the drops of water sprinkled to keep the flowers fresh.

When the love between Variyar and Thankam was blooming, the latter asked the former to call her by her name. He says: “Are you that exotic flower that can't be named?” She replies: “If you don't call me by my name, I will soon start forgetting that I have a name.”

In another scene, when Variyar is struggling to write the epic, he meets Vishalam, one of the female maids of King Marthanda Varma's wife. Vishalam expresses her love for Variyar and asks if he likes her eyes. The poet replies: “I travel to my yesterdays through your eyes. I can smell the fragrance of paddy fields of Irinjalakuda in your eyes. I can sense the soft warmth of the stone steps of the Koodalmanikyam temple pond. I can see a young Varasyar girl whose hands are worn out from picking flowers.”

The movie craft fully depicts the three female characters, Damayanthi, Thankam, and Vishalam, and their influence on the life of Variyar.

## Semiotic Analysis of Priyamanasam

The paper used Roland Barthes' semiotic theories to analyse the movie and highlight hidden meanings embedded in signs. French linguist Barthes stated that signs are divided into two parts: denotation, which is the literal meaning of a sign, and connotation, which is the non-literal meaning *(Chandler, 2000)*.

*Barthes (1993)* introduced the concept of "myth", which is "a system of communication" that shapes people's understanding of the world. Barthes argued that myths portray certain cultural and ideological constructs as natural and encourage people to accept these.

Apart from Kathakali dancers in the movie, all other characters, including Variyar, Thankam, Vishalam, Marthanda Varma, female servants, and other saints in a temple, were seen in traditional attire. All the male characters were shirtless and in traditional dhotis, while the female characters wore traditional Malayali sarees. The traditional costumes and set design connote authenticity, Hindu Malayali society, and cultural pride.

In the film, all the saints of the temple and historical figures, including Variyar, wear white clothes. White connotes purity and innocence. Variyar is depicted as innocent who struggles to negotiate the complexities of life.

The traditional costumes in Priyamanasam developed a myth that naturalised the idea that ancient culture is invincible and eternal. These costumes and settings have been used as cultural symbols.

The movie's Sanskrit language denotes the mode of communication but connotes ancient wisdom, Hindu culture, and intellectual heritage. Sanskrit is an integral part of ancient India and Sanatan Dharma. The use of the Sanskrit language in the film created the myth that the language is an inevitable part of India's rich literature and history.

Although the movie is in Sanskrit, it highlights the need to treat all the languages equally. In one scene, Variyar talks to Nambiar, a renowned poet of ancient India, and says that he is not able to ascertain in which language he should write the epic: Sanskrit, Manapravalam, or Malayalam. Nambiar tells Variyar that all the rivers flow to the ocean and language is like that; it is only a road to poetry. He says every

language is only a medium for different storytelling methods, highlighting that all languages are equal.

The movie promotes "cultural nationalism" by promoting Sanskrit as the medium of expression and traditional costumes of the characters.

The film extensively used the classical Kathakali dance form. Its innovative storytelling technique involved a series of conversations between the poet Variyar and all his penned characters, who came to life as Kathakali dancers. Variyar's interpersonal communication with these historical characters in Kathakali costume unfolds the story and reveals different underlying themes. Each conversation is mixed with emotion, empathy, and anecdotes that help the audience gain insight into Variyar's internal struggle.

*Figure : The frame depicts Variyar's conversation with one of his penned characters, who is in a Kathakali dance costume*

The movie expansively uses different Carnatic music ragas as background music, evoking the audience's feelings of romance, happiness, and agony. The Kalyani raga, one of the major ragas in Carnatic music, reinforces the film's spiritual tone. Live musical instruments are also used in the movie.

## Conclusion

Apart from telling the story of the Malayali poet Variyar and his struggle, the film creates a myth that venerates ancient literature and cultural heritage. The movie has been made authentically and deserves all the accolades it received. Many consider Sanskrit a "dead

language." But it is not. There are many Sanskrit speakers in India and abroad. Promoting the ancient language is necessary, and cinema can be a powerful medium to do that. Unfortunately, it does not get a theatre release when a film is made in Sanskrit. Therefore, educational institutions must hold screenings of such movies that promote a language and tell an exciting story of India's ancient literary figure.

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# Insights from Indian knowledge systems on the Mental Health of elderly with special reference to Manas Prakriti.

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## Abstract

Indian knowledge systems contribute to an enormous field of knowledge related to mental health of elderly. Manas Prakriti is a prominent paradigm that describes an individual's psychological constitution according to the magnitude of three gunas: Tamas, Rajas, and Sattva. Manas Prakriti plays an important role in understanding and solving the mental health issues faced by the elderly. According to the theory of Manas Prakriti, the interaction of these gunas determines the particular psychological composition of each individual. The balance of these gunas may change as one age group, which can result in several mental health problems. For instance, depression or cognitive deterioration may result from an increase in Tamas, which is linked to lethargy and dullness. On the other hand, too much Rajas, which is associated with agitation and restlessness, might cause worry or insomnia. An understanding of their Manas Prakriti might guide interventions catered to the individual requirements of the elderly. Activities like yoga, meditation, and Ayurveda provide comprehensive methods to bring the gunas back into harmony and enhance mental health. It is possible to provide more individualised and culturally appropriate mental health care for the elderly by using insights from Indian knowledge systems, especially Manas Prakriti. People can comprehend cognitive impairments in the context of the elderly from antiquity to the present day by using the Indian knowledge system. Numerous knowledge systems, such as astrology, yoga, medical philosophy, and much more, are included in the Indian knowledge system.

**Keywords -** Indian knowledge system, elderly, mental health, Manas

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Prakriti, Ayurveda

## Introduction

The enormous and traditional Indian knowledge system covers areas, such as astrology, yoga, medicine, philosophy, and more.(Mahesh, 2023) This system of belief, which has its roots in the Vedas, the ancient scripture in India, has developed over thousands of years and still influences Indian society, culture, and philosophy. (Lipner, 2009) At the core of the Indian knowledge system is the belief in the interconnectedness of all things and the idea that the universe is governed by certain principles or laws.(Chattopadhayaya, 1978) The Vedas, Upanishads, Bhagavad Gita, and other scriptures include these ideas, and they constitute the cornerstone of Indian philosophy and spirituality.

The Indian knowledge system's comprehensive commitment to health and wellbeing is one of its main features.(Mane, 2023)The goal of India's traditional medicinal system, Ayurveda, is to achieve optimal health by balancing the body, mind, and spirit. Because it treats each individual as a unique individual, its treatment plans are tailored to their constitution, or Prakriti.

Moreover, Yoga is a practice that integrates physical postures, breath control, meditation, and ethical precepts to enhance physical, mental, and spiritual well-being. It is another essential component of the Indian knowledge system. It is predicated on the notion that the mind and body are interconnected and that balance and tranquilly can be attained by bringing them into harmony. The nature of reality, the self, and the universe are among the deep issues that Indian philosophy delves into. The philosophical ideas of schools of thought like Samkhya, Yoga, and Vedanta explore the nature of existence and provide insights on what the ultimate purpose of human existence is. (Navneet, 2022)

The Indian knowledge system encompasses not only philosophy and medicine but also fields like astrology, astronomy, mathematics, and the arts, all of which have significantly advanced human knowledge and comprehension.(Mahadevan, 2022) All things considered, the Indian knowledge system is a broad and varied heritage that provides a distinctive viewpoint on existence, health, and the cosmos. Its all-

encompassing methodology and profound insights are still an inspiration to people worldwide, providing knowledge and direction in the contemporary era. (Battiste, 2000)

With its thousands of years of practice as a comprehensive approach to health, Ayurveda is well ingrained in the Indian knowledge system. It is regarded as one of the fundamental health structures in the world and is predicated on the idea that mental, physical, and spiritual well-being are intricately balanced for optimal health.(Svoboda, 1992) Ayurvedic philosophy is based on the idea of the three doshas (Vata, Pitta, and Kapha), which are biological forces that regulate different body processes, and the five elements (earth, water, fire, air, and ether). In Ayurveda, an individual's physical, mental, and emotional qualities are determined by their particular "Prakriti," or blend of these doshas. (Shilpa, 2011)

In contrast to disease, which can be brought on by a variety of causes including genetic predisposition, environmental pollutants, stress, and food, Ayurveda sees health as a condition of equilibrium between the doshas. (B, 2018) Ayurvedic treatment attempts to rectify this imbalance by means of individualised methods that deal with the underlying cause of the imbalance instead of just treating its symptoms. (Langford, 2002)

And also, it includes yoga, meditation, herbal medicines, cleansing therapies (like Panchakarma), food and lifestyle advice, and herbal cures.(Mishra, 2001) In addition to treating symptoms, these treatments aim to improve general health and stave against sickness in the future. Ayurveda is viewed as more than only a medical system in the larger framework of Indian knowledge. (Patwardhan, 2015)

To promote health and harmony with the natural environment, it is regarded as a way of life that includes daily routines, food, seasonal customs, and spiritual practices. Ayurveda is still popular and relevant in current times because of its emphasis on individualized care and a holistic approach. (Chopra, 2002)

In India and around the world, it continues to pique people's curiosity and spur study as they look for natural, holistic, and sustainable alternatives to conventional medicine. (McDilda, 2007)

According to Ayurveda, mental health is a crucial component of overall wellbeing, and elderly people are seen as a particularly vulnerable population in need of extra care. Age-related dosha (Vata, Pitta, and Kapha) imbalances are acknowledged in Ayurvedic writings as having the potential to impact mental well-being. (Burdak, 2015) According to Ayurveda, Vata dosha is predominant in old age, and Vata imbalances can cause worry, fear, and insomnia, among other problems. While lethargy, sadness, and attachment are the results of Kapha imbalances, rage, irritation, and impatience are the manifestations of Pitta imbalances. (Mills, 2019)

The main goal of Ayurveda is to balance the doshas through diet, treatments, herbal cures, and lifestyle changes. To balance the Vata dosha, warm, nutritious foods and peaceful, grounding activities are frequently advised. Cooling foods and activities balance Pitta dosha, while practices that are stimulating and energising support Kapha dosha. (Sharma, 2007) Ayurveda supports elder people's mental health by using a variety of herbs and herbal formulations. Adaptogenic herbs with reviving and relaxing properties for the psyche include ashwagandha and Brahmi. (Patwardhan B. & ., 2021)

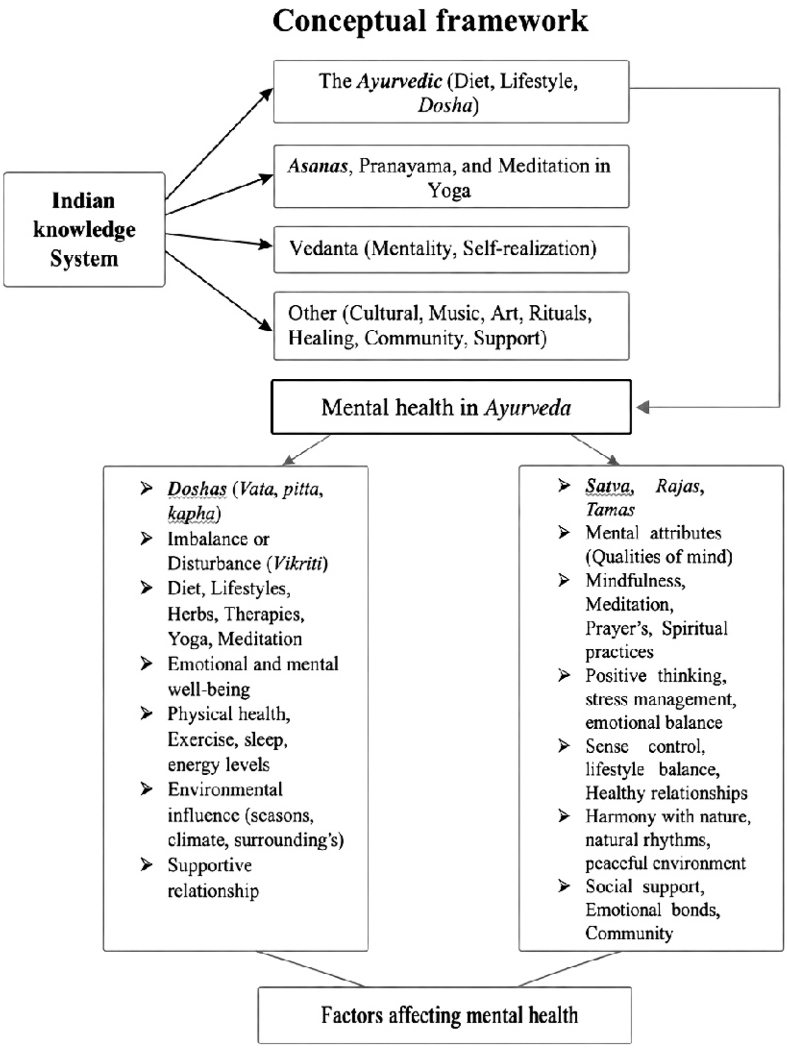
An appropriate diet is crucial for mental wellness, according to Ayurveda. Spices and herbs that aid with digestion and foster mental clarity are advised, as well as nutrient-dense, easily digested foods. (Korm, 2016). In order to promote mental well-being, Ayurveda advises integrating regular routines, enough sleep, and stress-reduction strategies into daily living. Particularly helpful practices include moderate yoga, meditation, and pranayama (breathing techniques).(Light, 2020)

Panchakarma, an Ayurvedic detoxification procedure, may be suggested to eliminate toxins from the body and mind in order to support emotional equilibrium and mental clarity. (Shukla, 2023) Spiritual practices are also important for mental wellness, according to Ayurveda. Praying, meditating, or partaking in other spiritual pursuits can bring comfort and promote mental health. (Singh,2023)

In order to promote complete wellness, Ayurveda's holistic approach to mental health takes into account the individual as a whole, treating physical, mental, and spiritual components. The elderly can retain

mental clarity, emotional stability, and a sense of well-being in their later years by knowing and balancing the doshas, leading a healthy lifestyle, and using Ayurvedic remedies.(Mehta, 2002)

Ayurveda, Yoga, and Vedanta are believed to be vital components of the Indian knowledge system that promote mental wellness. It has been shown that elements such as traditional medicinal practices, the arts, music, rituals, and community support are important contributions that improve these fundamental characteristics. Together, these components provide a comprehensive framework for understanding and managing mental health in the Indian context.



## Discussion

“Manas prakriti” or mental constitution is an important term when discussing Indian knowledge systems and the elderly. Manas Prakriti is a term used to describe an individual's psychological or mental state, which is said to be influenced by various factors such as environment, education, inheritances, and life events.

## Indian knowledge systems and elderly people

In India, indigenous knowledge systems frequently place a high value on the elders since they recognise their wisdom, experience, and social significance.(Senanayake, 2006) Elders are revered in many traditional Indian civilizations as archives of wisdom and history, and advice is sought on anything from domestic conflicts to communal governance. (Nelson, 2008) The emphasis on holistic health and well-being, which encompasses physical, mental, emotional, and spiritual dimensions, is one important feature of indigenous knowledge systems. (Butler, 2019) In addition to being good for elderly people, traditional Indian therapies like yoga, Ayurveda, and meditation have deep philosophical and cultural roots. (Vijayabanu, 2024) Furthermore, within the framework of the family and community, traditional Indian civilizations frequently have clearly defined its role and responsibilities for the elderly people. They are frequently seen as the heads of the family and are in charge of making crucial choices, advising the next generation, and upholding cultural customs and values. It's crucial to remember, though, that India's traditional family dynamics and structures have changed as a result of modernity and urbanisation. (Lee, 2004) There are difficulties and complexity brought on by societal shifts and the changing position of the elderlies in modern Indian society, even if many components of indigenous knowledge systems pertaining to the elderly are still important and relevant. (Cruikshank, 2013) It has been observed in Indian knowledge tradition that the respect given to elders in the past has decreased since the advent of westernization and urbanization. Elders are left sitting in a corner of the house, considering them a burden. If we look from the beginning, we see that the condition of the elderly in the Indian knowledge system has been quite good. At present, it is a bit worse, but efforts are being made by the government and other forums of this.

## Indian knowledge systems and mental health of the elderly

Indian knowledge systems provide important insights into the mental health of the elderly by stressing holistic methods that take the body, mind, and spirit into consideration. (Kumar, 2010) According to Ayurveda, mental health is essential to general wellbeing, and imbalances are caused by dosha disturbances. It provides therapies to support older mental health, including herbal medicines, dietary changes and lifestyle adaptations. (Kumar S. &.) Elderly people who engage in yoga techniques, such as asanas (physical postures), pranayama (breath control), and meditation, may find relief from stress, worry, and depression. These exercises enhance psychological well-being in general as well as mental clarity and emotional stability. (Govindraj, 2016) A fundamental element of many Indian knowledge systems, such as Yoga and Vedanta, is meditation. It has a reputation for lowering stress, enhancing focus, and improving general mental health, all of which are advantageous for older people.(Sedlmeier, 2016) Ayurveda places a strong emphasis on nutrition and diet in preserving mental wellness. It suggests brain- and nervous system-nourishing meals that can boost mood and stave off cognitive loss. (Ram, 2020) Indian philosophical traditions encourage self-awareness and mindfulness as strategies for mental health management. (Shah, 2014) The elderly can find purpose in their later years, become more resilient, and learn to adapt to changes in their lives by practicing these traits. (Hoare, 2015) Indian cultural values provide a strong emphasis on the significance of communal support and social relationships, both of which are essential for preserving mental health as one ages. (Walsh, 2011) Reducing emotions of loneliness and despair can be accomplished by participating in social activities and upholding relationships. (Svendsen, 2017) Spiritual practices are part of many Indian knowledge systems and can offer older people solace, hope, and a feeling of purpose. (Moberg, 1971) In their later years, these techniques can support individuals in overcoming existential issues and finding serenity. Through the integration of these techniques, Indian knowledge systems provide a complete framework emphasising prevention, holistic care, and the interdependence of body, mind, and spirit for enhancing mental health and well-being in the aged. (Jaipal, 2012)

## Indian knowledge systems and Manas Prakriti

An intriguing field of study that explores the psychological state of people in their later years is the Manas Prakriti of the aged in the Indian knowledge system. (Pant, 2023) *Prakriti* is the term used in the Indian tradition to describe a person's innate nature or constitution, which is predetermined at birth and largely constant throughout life in *Ayurveda.* (Matthews, 2020) The *Manas Prakriti* particularly addresses a person's mental or psychological status. Knowing one's *Manas Prakriti* in relation to an elderly people can offer important insights on their general well-being, mental health, and cognitive and emotional habits. (Sathiyaseelan, 2024) Extensive descriptions found in the literatures provide proof of the ancient Indian philosophers' belief that the mind and body were closely connected. Different philosophical systems give rise to differing opinions about the nature of the psyche. *Manas* is described in the *Yajurveda* as the inner spark of consciousness. Nonetheless, the *Rigveda* has several references to mental satisfaction practices and mantras for raising intellect (*Medha*). It also revealed the qualities of the Sattva, Rajas, and Tamas personalities. A thorough explanation of *Sattva* (thought) has been provided in *Darshanas. Chaarvaaka* primarily focused on the *Manas*, to which they ascribed all of the soul's characteristics. According to Jainism, the mind is separated into two forms: *Dravya Manas*, or the materialistic mind, and *Bhava Manas*, or the psychic aspect of the mind. (Rao, 2010)

The traditional Indian medical system known as Ayurveda views mental well-being as a crucial component of physical well-being. It is possible to research the *Doshas* (*Vata, Pitta, and Kapha*) and how they affect mental health in connection to the elderly. (Rhoda, 2014) Among the branches of Indian knowledge system, Yoga also provides techniques that help in improving the mental health of elderly people. Because the mental nature of elderly people is affected by yogic activities like meditation, pranayama and asanas. (Valsal Kumar, 2024) . In order to comprehend the *Manas Prakriti* of the elderly, the study could also incorporate contemporary psychological frameworks that take into account elements like personality traits, coping strategies, and social support. Though, Ayurveda's holistic perspective, the research might look at how dietary habits, daily schedules, surroundings, and lifestyle choices affect elderly mental health.

(Rippe, 2018) Comprehending the *Manas Prakriti* of elders can aid in the creation of focused interventions and health-promoting tactics that enhance their mental and physical well-being. In general, researching the Manas Prakriti of the elderly in the Indian knowledge system might yield insightful information about aging, mental health, and holistic methods to well-being that will be helpful to the general public as well as the elderly themselves. (Kapadia, 2022)

## Conclusion

In Indian culture, the elderly play a unique role within the family. In Indian civilization, the heads of households usually involve elderly individuals. *Manas Prakriti*, the Indian knowledge system, emphasises the interaction of physical, mental, emotional, and spiritual factors to create a holistic view of mental health. This viewpoint is consistent with modern biopsychosocial models, which highlight the necessity of a thorough approach to the treatment of mental health issues in the elderly. *Manas Prakriti* emphasises how crucial lifestyle changes and preventative steps are to preserving mental wellness. It is recommended to follow sattvic diets, do yoga, and meditate, as these have been demonstrated to improve mental health. Thus, Understandings from Indian knowledge systems, particularly *Manas Prakriti,* provide insightful viewpoints on supporting senior mental health. Approaches to senior mental health care that are more comprehensive and successful may result from incorporating these findings with current mental health care procedures.

## Conflict of interest

No

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# Dekho Apna Desh: Revisiting Ancient Environmental Ethos and Culture

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## Abstract

*The notion of cleanliness and hygiene, commonly referred to as Swachhata, is not a novel concept to the world or India. Its origins can be traced back to numerous ancient and Vedic texts. The ancient texts of Manusmriti, GaneshPurana, Patanjali Yoga Sutra, Rigveda, Atharvveda, and Daksha Smriti contain explicit references to hygiene and cleanliness. The knowledge of cleanliness, or Swachhata, has been deeply ingrained in Indian tradition and culture for centuries. According to Vedic texts and Indian tradition, the root of Swachhata is profound and meaningful. Swachhata, or cleanliness, encompasses not only the cleanliness of our surroundings but also personal hygiene, from the moment we wake up in the morning to when we retire for the night. The excavation of the Indus Valley Civilization has revealed the existence of a highly advanced drainage system, a sophisticated public sanitation infrastructure, and well-constructed facilities for hygiene and cleanliness in ancient India. But with the passage of time these great visions of serene waters, green vistas, and cleanliness are either lost or fast disappearing in this age of technological civilization. The world is in the throes of a sanitation crisis today with massive amounts of faecal sludge and wastewater from homes, commercial establishments and industries being discharged into rivers and other water bodies without proper treatment. This paper helps us to understand the ancient wisdom and values of one of the oldest civilizations in the world. This paper illuminates the archaic notion of Swachhata, which is all about cleanliness. The researcher unveiled the opulent heritage and ecological principles of our forefathers with the aid of diverse Vedic scriptures, aphorisms, and chants .At the*

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*conclusion of the paper, the researcher delves into the diverse sanitation initiatives implemented by the government for the betterment of both the populace at large and the nation specifically.*

**Keywords:** Cleanliness, Swachhata, Environmental ethos, Ancient India and Civilization.

## Introduction

India boasts a rich and varied cultural legacy that embodies a profound appreciation and veneration for nature and its bounties. Numerous religious and philosophical doctrines, including Hinduism, Jainism, Buddhism, and Sikhism, have espoused the safeguarding of the environment and the promotion of harmony among all living entities. The natural world has consistently exhibited a remarkable degree of vibrancy, generosity, and resilience. As Indians, we take great pride in our rich cultural heritage, which places a strong emphasis on the protection and nurturing of nature. Within the context of Hinduism, we worship a variety of natural elements, including the sun, wind, land, trees, plants, and water, all of which are essential to human survival. Additionally, our cultural ethos has long emphasized the importance of respecting and conserving wildlife, such as the garuda, lion, peacock, and snake. The lives of God Ram and Goddess Sita, as depicted in ancient texts, were closely intertwined with the natural world. Furthermore, texts written in Sanskrit, Pali, and other languages offer valuable insights into the conservation of biodiversity. For example, the Vishnu Samhitâ, a Sanskrit scripture, contains explicit instructions on this topic (Chhibber, 2008).

Approximately 5,000 years ago, there existed a period in which magnificent cities emerged, characterized by their brilliance, cleanliness, beauty, and unparalleled advancement. And then, in a blink of the eyes of the universe, all vanished, and the sages rose. Subsequently, kingdoms arose in rapid succession, followed by the emergence of empires. Eventually, India attained independence and unity. Despite these transformations, the essence of India has remained constant, evoking images of tranquil waters, verdant landscapes, and immaculate surroundings (Saraswatiji, 2019).

With another blink i.e., Industrialization and urbanization, all vision of serene waters, green vistas, and cleanliness all around get vanished.

Nowadays things have changed and humans are rapidly destroying the environment for their needs which results in environment degradation and deterioration. Big environmental problems like global warming, pollution, and toxic waste are not only bad for life on earth, but also for people's well-being (Gough, 2016 and Stern, 2007). Preventing the environmental catastrophe is a global priority. To preserve the ecosystem, we must raise awareness among the public and educated stakeholders such as students, political and economic leaders, designers and planners, policy-makers, thought leaders, and educationists. (UN Environment Annual Report 2018). In this paper, the investigator focused on the swachhata, environmental ethos and sanitation practices of ancient India and highlight Religious perspectives on Sanitation and Hygiene.

The ancient Indians were responsible for safeguarding a highly advanced civilization that possessed a profound understanding of the crucial significance and fragility of the natural environment. The sages and Rishis of ancient India examined the human environment through the lenses of physical, chemical, biological, and social processes that directly or indirectly impact the health and well-being of humanity. Their approach to life was comprehensive, deeply intertwined with the environment, and thus ecologically sustainable. The objective was to foster peaceful coexistence with all living organisms and achieve greater harmony with the physical environment.

During ancient times in India, there existed a profound comprehension and application of hygiene, disease prevention, environmental conservation, and the imperative to recycle nutrients present in human waste. This knowledge was encapsulated in Sanskrit texts such as Sushruta Samhita, Charaka Samhita, Manusmriti, Vayu Purana, Vaastu Shastra, Kamasutra, Arthashastra, and other similar works. These texts contained principles that could have been utilized to extract global best practices necessary for the establishment of healthy ecosystems on our planet. In Hindu Holy Scriptures' the Atharva Veda 12 earth is considered as the mother, and is called “Mother Earth” and human beings her children. “The Mahabharata, Ramayana, Vedas, Upanishads, Bhagavad Gita, Puranas and Smriti contain the earliest messages for preservation of environment and ecological balance”( Tiwary and Saurabh, 2018).

The annals of history provide ample evidence of the resourcefulness and impact of our predecessors in their endeavours to preserve a verdant and unpolluted planet. Upon closer examination, sustainability is discernible in every facet of our ancestors' lives. Their decisions, ranging from attire and implements to sustenance and way of life, evince a sustainable and eco-friendly existence. Given the stark manifestation of the consequences of our contemporary lifestyle choices, it is incumbent upon us to re-evaluate our decisions. As scholars in the Journal of Multidisciplinary Studies in Archaeology noted, "India has a glorious past as the earliest flushed toilet system was reported during archaeological studies from Indus Civilization. (Saraswatiji, 2019). In 1987, Pushpangadan, Sharma, and Kaur conducted a study on environmental health and hygiene in ancient India. Their findings revealed that the approach towards life adopted by the ancient sages was remarkably comprehensive, closely integrated with the environment, and thus ecologically sustainable. The sages and Rishis of ancient India had taken into account the physical, chemical, biological, and social processes that directly or indirectly impact the health and well-being of humanity, thereby demonstrating a holistic understanding of the human environment.

Sanitation has been a significant priority in India since ancient times, with a particular emphasis on hygiene as outlined in the Vedic scriptures. The Indus Valley civilization also placed a high value on sanitation, as evidenced by the discovery of toilet remains at historical sites. However, during the colonial era, sanitation ceased to be a national priority, with colonial interests in public sanitation limited to the needs of the military and the elite rather than the general population. Municipal reforms during this period were primarily focused on eradicating epidemics and constructing estates, with no programs addressing the sanitation needs of the Indian population (Dutta, 2017).

In order to address the issue of climate change, numerous governmental initiatives have been implemented, such as the International Solar Alliance, the One Sun, One World, One Grid project in collaboration with the United Kingdom, the Swachh Bharat Mission, and the Clean Ganga Mission. These efforts are aimed at promoting environmental sustainability and encouraging individuals and society as a whole to assume responsibility for safeguarding and conserving the natural ecosystem against the detrimental effects of human activities (Chen & Hua, 2015). The Swachh Bharat Campaign has been

instrumental in promoting healthy sanitation practices and eliminating social issues such as open defecation and manual scavenging in India. The Swachh Bharat Abhiyan is a mission aimed at achieving cleanliness in India, which is expected to facilitate economic growth and promote sustainable development. The campaign is expected to contribute to the achievement of three key components of sustainability, namely social, economic, and environmental sustainability. Furthermore, the campaign is expected to promote equity, equality, and cohesiveness in society. Cleanliness is being recognized as a critical factor for the success, prosperity, and growth of individuals, society, and the nation (Kaithal,2018).

Despite several decades of independence, India has been unable to achieve the necessary level of cleanliness. The prevalence of open garbage dumps, overflowing drains, and open defecation in numerous locations is a cause for concern (Firdaus et al., 2019). A better and healthier tomorrow is not only the government's responsibility but a collective duty to be shared by all the citizens of the nation."Cleanliness is next to godliness" is an ancient saying. Both cleanliness of self and the surrounding is necessary. Cleanliness will provide a better environment and society. Healthy society means better productivity and development. The establishment of a conducive environment that fosters longevity, good health, and creativity necessitates the implementation of developmental initiatives alongside educational and awareness-raising efforts.

Therefore, if we want our country to realize its full potential in the world, we have to make it clean. A land of filth, no matter how talented its people and how wonderful its natural resources, will never earn the respect it deserves. However a complete rethinking and appropriate gap analysis of the existing sanitation programmes needs to be conducted before launching into any new programmes. In this paper, the researcher shed light on the religious perspectives on sanitation and hygiene, historical development in the sanitation and hygiene sector, and the key issues as well as way forward for a sustainable Swacch Bharat.

**Objectives of the Study**

- To study the environmental ethos and sanitation practices of Ancient India.

- To document verses pertaining to Swachhta or cleanliness from Ancient India texts.
- To explore the journey of Swachhta from Ancient India to modern India.
- To explore diverse initiatives implemented within the framework of Swachh Bharat Abhiyan.

The analysis of the present study has been done on the basis of objectives of study and thorough analysis is given as under.

**Objective 1:** To study the environmental ethos and sanitation practices of Ancient India.

The concept of Swachhata, or cleanliness, has roots in ancient India, as evidenced by the excavation of the Indus valley civilization. This civilization boasted a sophisticated drainage system, public sanitation facilities, and a strong emphasis on hygiene and cleanliness. Furthermore, ancient texts such as Manu smriti, Ganesh Purana, Patanjali Yoga Sutra, Rigveda, Atharvveda, and Daksha Smriti provide specific references to the importance of cleanliness and hygiene.

The significance of cleanliness is closely linked to individual health, and Swachhata is considered a sacred concept, akin to one of the Dharmas for human beings. It is often equated with godliness or holiness. In contemporary times, the practice of Swachhata remains highly relevant and practically important for maintaining personal hygiene and cleanliness in one's surroundings (Kumar, Mohapatra, & Singh, 2021).

## Religious perspectives on Sanitation and Hygiene

Hygienic practises have a long and established history among humankind. Excavations in the Indus Valley have uncovered traces of water systems and sanitation infrastructure dating back to around 4000 BC. The environmental ethos of various cultures and civilizations may vary, contingent upon their historical, philosophical, religious, and scientific underpinnings. Religious perspectives on sanitation and hygiene are exemplified by several phrases, as follows.

In the Bible, for example, the phrase *"Wash me clean of my guilt, purify*

*me from my sin"* expresses a belief that one may only approach godliness by first achieving a state of holiness. Psalms 51:2

Moreover, the Koran teaches that *"God likes those that turn to him in repentance and endeavour to maintain themselves clean"* Sacred Text of the Quran, Chapter 2 Verse 223

Cleanliness is a significant virtue in Hinduism, as described in the Bhagavad Gita as one of the divine qualities that must be practiced by all. The term used for cleanliness in Sanskrit is 'Śaucam', which is reiterated in numerous slokas within the Bhagavad Gita.

The four Vedas, Hinduism's ancient sacred writings, command followers to abstain from using any unclean or polluting materials: There are 12 different types of bodily waste: oily secretions, sperm, blood, urine, faeces, nasal mucous, ear wax, phlegm, tears, eye rheum, and perspiration.135

**Objective 2:** To document verses pertaining to Swachhta or cleanliness from Ancient India texts

The traditional knowledge and insights from ancient Indian texts pertaining to cleanliness and hygiene are invaluable and can provide valuable guidance in the present times. The practice of Swachhata (Shaucha) is regarded as a fundamental obligation and ethical principle. Shaucha is a term that denotes purity and cleanliness. According to the Daksha Smriti, an individual must strive to uphold Shaucha in all their endeavors. Failure to adhere to Swachhata or purity renders all actions and works futile. It is noteworthy that the term "Shaucha" encompasses both cleanliness and purity, as stated in verse 5.2.

शौचेयत्नसदाकार्य्यःशौचमूलोद्विजःस्मृतः
शौचाचारविहीनस्यसमस्तनिष्फलाःक्रियाः

(Daksha Smriti 5.2)

Shaucha is a term that denotes purity and cleanliness. According to the Daksha Smriti, an individual must strive to uphold Shaucha in all their endeavors. Failure to adhere to Swachhata or purity renders all actions and works futile. It is noteworthy that the term "Shaucha" encompasses both cleanliness and purity, as stated in verse 5.2.

शौचात्स्वाङ्गजुगुप्सापरैरसंसर्गः

(Patanjali Yoga Sutras, 2.40)

सत्त्वशुद्धिसौमनस्यैकाग्र्येन्द्रियजयात्मदर्शनयोग्यत्वानि च॥

(Patanjali Yoga Sutras, 2.41)

This implies that Shaucha, or the practice of cleanliness, leads to the establishment of both internal and external purity, resulting in a repulsion towards one's own body and a reluctance to engage with other bodies. Additionally, this practice leads to the purification of the Sattva, a sense of mental cheerfulness, improved concentration, mastery over one's senses, and readiness for the attainment of self-realization.

The Vedic literature, dating from 1500 BCE to 500 BCE, contains references to the significance of cleanliness and hygiene. The Rig Veda, in particular, articulates that "One who upholds cleanliness achieves the highest level of success" (Rig Veda 5.13.4).

The Buddhist and Jain scriptures, originating in the 6th century BCE, place significant emphasis on the importance of cleanliness and purity. The Buddha, in particular, espoused the notion that "Cleanliness is the foundation of concentration" (Dhammapada 241). The Jain scriptures proffer a multitude of regulations pertaining to individual hygiene, ecological sanitation, and the management of refuse.

The significance of the environment is paramount in Hindu philosophy, as evidenced by the Bhoomisukta, Pritvisukta, and Matribhumisukta (chapter 12) in the Atharvaveda. These texts revere the Earth as a Mother and a Living force, extolling her beauty and existence "mātā bhūmih putruaham pṛthivyā", (Krishna, 2016). The Earth is described as possessing numerous slopes and plains, and bearing various plants with healing properties (verse 12.1.1, Atharaveda). Additionally, there are numerous other verses that speak to the importance of the Earth's environment and Shaucha.

Hence, a comprehensive perusal of Hindu scriptures will elucidate that Shaucha or Swacchata is a significant principle of Dharma. Furthermore, it broadens the notion of cleanliness beyond the mere practices of defecation to encompass purity at all levels of human existence, including ecological, physical, verbal, psychological, and spiritual aspects.

**Objective 3:** To explore the journey of Swachhta from Ancient India to modern India.

The concept of Swachhta, or cleanliness, is not a recent import from the West, but rather has historical roots in India's ancient civilization, specifically the Indus Valley Civilization. This civilization, which thrived from 2500 BCE to 1500 BCE, had a well-developed urban planning and sanitation system, with public and private baths, drainage channels, wells, and garbage chutes.

The Mauryan Empire, which ruled over most of India from the 4th century BCE to the 2nd century BCE, also placed a high value on cleanliness and sanitation. However, the medieval and colonial periods of Indian history saw a decline in sanitary conditions due to various factors such as foreign invasions, political instability, and neglect by British rulers.

The contemporary era of Indian history, commencing with India's independence in 1947, witnessed a revitalized emphasis on enhancing the cleanliness and sanitation of the nation. The leaders of independent India acknowledged the significance of Swachhta in the advancement and prestige of the country. Mahatma Gandhi, the revered father of the nation, famously stated that "Sanitation is more important than independence" (Young India, 1925).

## A Quick Look Back at India's Sanitation History

The researcher rewind the wheels of history and take you on an interesting journey on the most important milestones that Swachhta has achieved in India in last several decades. From 1943 on, initiatives have been made in India to better the country's sanitation and hygiene systems. However, over time, a number of other initiatives to enhance WASH infrastructure emerged under a variety of names. Kurup () highlight the fact that since independence, sanitation has not received

adequate attention and as a result, the country has not prioritized sanitation and cleanliness. Hence we need to think and act in a meaningful manner looking in to the diverse geographic, climatic, cultural and social conditions of our country for effectively implementing the Swacch Bharat Mission.

The first Five Year Plan was introduced in 1951, and health and sanitation have been mentioned in practically every Five Year Plan since then, but the plans have failed to produce satisfactory outcomes. While some plans lacked a budget, others lacked a clear aim and so no special funds were set aside for toilet construction and repair, and yet others had far-fetched goals with no action plan. It wasn't until 1986 that a sanitation-only programme was implemented. The first statewide centrally supported programme, named the Central Rural Sanitation Programme (CRSP), sought to provide clean sanitation in rural areas.

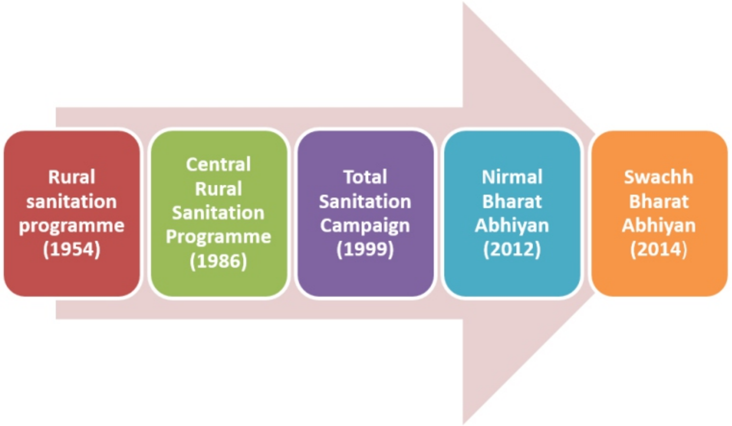
Sanitation improved significantly between 2010 and 2019, particularly in the second half of the decade. Let us divide this decade into two sections – before and after the commencement of the Swachh Bharat Abhiyan – to examine how far India has progressed and what more needs to be done to meet SDG 6 of providing clean water and sanitation to all by 2030.

**Status of Sanitation in India before Swachh Bharat Abhiyan**

- **Rural Sanitation Programme:** The government of India implemented its first rural sanitation programme in 1954 as part of its First Five Year Plan. Only 1% of rural residents have access to sanitation based on the 1981 census.
- **Central Rural Sanitation Programme:** In 1986, the Central Rural Sanitation Program (CRSP) was established to improve rural sanitation. However, the CRSP was primarily concerned with toilet building and funding allocation, with minimal emphasis on habit change. As a result, the supply-based strategy failed to produce the expected effects. The percentage of people who have access to sanitation and clean water has improved marginally to 9%.
- Total Sanitation Campaign: The Government of India initiated the Total Sanitation Campaign (TSC) in 1999 as a revamp of the CSRP. Information, Education, and Communication (IEC) was

emphasized in the TSC programme as a means of promoting sanitation facilities and creating a stronger support system, which included trained employees, building supplies, and production centers. It also emphasized the need of school sanitation and hygiene education (SSHE) as a starting point for spreading awareness of these practices (2).

- Nirmal Bharat Abhiyan: The government started the Nirmal Bharat Abhiyan in 1999. Personal sanitation, household hygiene, clean drinking water, trash disposal, excreta disposal, and sewage treatment have all been added to the sanitation idea. The Nirmal Bharat Abhiyan was primarily intended to raise public awareness and demand for sanitary infrastructure. The Nirmal Bharat Yojana covers not only homes but also villages, schools, community centres, and anganwadi centres.




## Status of Sanitation in India after Swachh Bharat Abhiyan

In contrast to earlier sanitation initiatives in India and around the world, SBM quickly became a people's movement and produced tangible benefits. There has been a 62% increase in the percentage of families with access to private latrines as a result of the construction of more than 109 million individual latrines since October 2014 (Ministry of Jal Shakti, 2022). ODF status has also been granted to 711 districts and 262,187 gram panchayats (SBM – Grameen,2022).

## Swachh Bharat Mission (2014-2019)

In 2014, the Nirmal Bharat Abhiyan was rebranded by Prime Minister Narendra Modi's government as the Swachh Bharat Mission (SBM),

which comprised of two sub-missions: Swachh Bharat Mission (Gramin) and Swachh Bharat Mission (Urban). The primary objective of the NBA was to enhance sanitation in rural areas of the country, whereas the SBM aimed to improve cleanliness in both urban and rural areas. On the 145th anniversary of Mahatma Gandhi's birth, Prime Minister Narendra Modi launched the 'Swachh Bharat Abhiyan' (Clean India Mission) on October 2, 2014, marking the beginning of India's journey towards integrating cleanliness into daily life.

The Swachh Bharat Abhiyan is a nationwide campaign aimed at addressing issues of squalor, untidiness, and garbage in India. Its primary objective is to promote cleanliness, hygiene, and green practices among individuals and communities, both in personal and public spaces. This non-political campaign is driven by a sense of patriotism and has garnered global attention for its efforts towards promoting cleanliness (Kaur and Abhiyan, 2017). In March 2017, Uttar Pradesh Chief Minister Yogi Adityanath launched a new initiative under this campaign, which involves the prohibition of chewing paan, gutka, and other tobacco products in government offices across the state.

Economic development, technological revolution, and increasing urbanisation have propelled cleanliness to new heights seventy-five years after independence. The Swachh Bharat Mission takes a multifaceted approach to cleanliness, aiming to create a "Clean India" through trash collection, segregation, and management, clean water and air, e-waste management, and universal sanitation coverage through community engagement.

SBM has brought in a remarkable transformation and traceable benefits to the society as a whole. It is one of the largest cleanliness drives in the world. Many States have achieved the status of 100 per cent ODF and IHHL coverage, thereby has led to a sea change in the dignity of people, especially women. This mission acts as a driver for eliminating the gender disparity through the construction of gender-specific latrines in public areas such as schools, roads and parks. This public movement will have indirect positive impact on society by increasing the enrolment ratio of girls in schools and improving health standards.

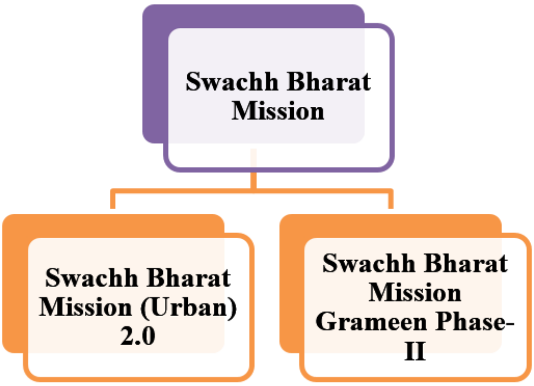
Too far, more than 603 thousand villages and 711 districts have been free of open defecation thanks to the Swachh Bharat Mission, which

has built 107.1 million toilets. By 2024, the Jal Jeevan Mission aims to provide all rural homes with safe and sufficient drinking water via tap connections. Since the mission's inception, tap connections have been placed in over 50 million homes.

The government is also launching a big campaign to promote proper garbage management. Steps for door-to-door waste collection, segregation of dry and wet waste, and other initiatives have been implemented as part of the project, and the efforts have resulted in 100 percent door-to-door rubbish collection in 85,209 wards spanning 4,520 cities.

## WAY FORWARD

In India, the sanitation situation has changed dramatically in the previous seven years. Our cities, streets, and neighborhoods' have grown noticeably cleaner, and individuals' attitudes and views regarding "swachhata" have shifted significantly. In reality, the Swachh Bharat Mission has become the world's largest behavioural change initiative. We have now entered the second phase of swachhata in order to maintain the results achieved under the Swachh Bharat Abhiyan.




As of July 2022, Phase-II had resulted in the identification of 26,813 ODF-plus model villages, the enhancement of infrastructure in both solid and liquid waste management in 51,331 villages, and the coverage of 81 districts with a faecal sludge management facility (SBM-Grameen Phase-II, 2022).

**Objective 4:** To explore diverse initiatives implemented within the framework of Swachh Bharat Abhiyan.

**Special Initiatives and Projects under Swachh Bharat Abhiyan**

- **Namami Gange:** The Namami Gange initiative, which was launched in 2014, is an undertaking of the Ministry of Water Resources, with the implementation of one of its components being overseen by the Ministry of Drinking Water and Sanitation. The primary objective of this initiative is to eliminate open defecation in villages located in close proximity to the Ganges river, while also addressing the management of solid and liquid waste. This initiative has been implemented across 52 states in the regions of Uttarakhand, Bihar, Jharkhand, Uttar Pradesh, and West Bengal, with over 4,000 villages situated along the banks of the Ganges river being targeted for intervention
- **Swachhata Action Plan (SAP):** The Swachhta Action Plan represents a significant undertaking aimed at integrating Swachhta principles throughout all sectors of the Government in a comprehensive, transparent, and enduring manner, with the ultimate goal of realizing the Prime Minister's vision of a Swachh Bharat and fulfilling Gandhiji's dream (Dutta,2017).
- **Swachhata Pakhwada:** The Swachhta Pakwada is a distinctive endeavor that falls under the Swachh Bharat Abhiyan, with the objective of integrating sanitation and cleanliness into all ministries and their programs within the government of India. This initiative is a significant stride towards realizing the Swachh Bharat Mission's vision of making cleanliness and sanitation "Everyone's Business." The Swachhta Pakwada seeks to achieve this goal by dedicating a fortnight of concentrated attention to the issues and practices of swachta, through the active engagement of the ministries and departments of the Government of India within their respective jurisdictions.
- **Swachh Swasth Sarvatra(SSS):** The Swachh Swasth Sarvatra program is an integral component of the Swachh Bharat Mission, which is a flagship initiative of the Union Government. The program is aimed at achieving two primary objectives, namely the construction of toilets and the promotion

of behavioral change. It is a collaborative effort between the Ministry of Health and the Ministry of Drinking Water and Sanitation, with the overarching goal of improving health outcomes through enhanced sanitation practices and raising awareness about healthy lifestyles.

- **Swachh Iconic Places (SIP):** The Swachh Iconic Places is a program that falls under the Swachh Bharat Mission, which is a national cleanliness campaign in India. This particular initiative is designed to target specific iconic heritage, spiritual, and cultural sites throughout the country, with the goal of improving the sanitation and cleanliness standards in and around these locations. The primary objective of this program is to enhance the experience of both domestic and foreign visitors who frequent these sites. By implementing this special clean-up initiative, the hope is to elevate the overall quality of these important cultural landmarks.
- **Swachh Survekshan:** The principal objective of Swachh Survekshans is to promote extensive civic engagement and raise awareness among all segments of society regarding the significance of collaborative efforts towards enhancing the livability of towns and cities. Swachh Survekshan is a ranking mechanism undertaken by the Government of India to evaluate the cleanliness levels and effective execution of Swachhata mission initiatives in a timely and inventive manner in both rural and urban areas.

► ODF+ & ODF ++: In 2018, the Government of India (GOI) released guidelines pertaining to ODF+ and ODF++ with a primary emphasis on sustainability.

- The ODF+ guidelines aim to sustain toilet usage by ensuring their functionality, cleanliness, and maintenance.
- On the other hand, the ODF++ guidelines focus on achieving sanitation sustainability by addressing the complete sanitation value chain, which includes safe and complete faecal sludge management.

- Rashtriya Swachhata Kendra: The proposed initiative aims to disseminate knowledge, promote consciousness, and provide instruction on Swachhata (sanitation) and its associated facets.

It will highlight the fundamental components of the mission and present narratives on the nation's progression from Satyagraha to Swachchagrah. RSK serves as an interactive experiential hub dedicated to the Swachh Bharat Mission. Its objective is to acquaint forthcoming generations with the triumphs of the world's most extensive behaviour modification campaign.

- **Water + protocol:** In order to guarantee that untreated wastewater is not released into the natural environment or bodies of water.
- **Star rating protocol for Garbage free cities:** It is based on 12 parameters which follow a SMART framework:
  - ► Single metric
  - ► Measurable
  - ► Achievable
  - ► Rigorous verification mechanism
  - ► Targeted towards outcomes.

- **Mission LIFE:** LIFE is a worldwide initiative led by India that advocates for the conscious and intentional use of resources, as opposed to reckless and harmful consumption, in order to safeguard and conserve the environment. Its objective is to encourage individuals and communities to adopt a lifestyle that is in harmony with nature and does not cause harm to it.

**Why Swachtta (Cleanliness) is Important?**

The concept of Swachhta is a reflection of our nation's culture and values. By adhering to the principles of Swachhta, we can pay homage to the legacy of our esteemed leaders and freedom fighters, including Mahatma Gandhi, who envisioned a clean and hygienic India. Swachhta also fosters a sense of civic responsibility and community engagement among individuals, who can collaborate towards the shared objective of a Swachh Bharat. "The Indian government has recognised Swachhta and given it great attention. Hygiene and sanitary habits are essential for good health, not only in terms of improving the living environment but also in terms of elevating our mind to a more pure and healthy condition.(1) According to the National Education Policy (NEP) 2020, cleanliness is an important aspect of the school curriculum. It places a high value on children's health and hygiene in schools because health and education are inextricably linked. While

healthy people are more likely to achieve greater educational outcomes, getting the right education can improve a household's health.

According to a study by WHO, lack of cleanliness leads to an annual loss of over Rs.6500 every year to each Indian. Unhygienic surroundings are the main reasons behind several diseases that are prevalent in the country. An UN report indicated that currently, nearly 60 per cent of India's population practice open defecation which puts them at risk of diseases like cholera, diarrhea, typhoid, tapeworm and other enteric diseases. The water of river Ganga is also unsafe for bathing because it contains fecal coliform bacteria in large amounts (120 times higher than permitted). World Bank report (2006) indicated that, India losses 6.4% GDP annually because of poor hygiene and sanitation. It is, therefore, imperative to have sanitation and hygiene intact both at personal and community level to improve health of masses.

- **Promote Economy:** This mission has provided a source of employment to many people, contributed to the GDP growth, and reduced health costs to an extent. Prime Minister Narendra Modi has directly linked clean India with the economic health of the country.
- **Boosting Tourism:** India attracts tourists from various regions around the globe to showcase its rich cultures, heritage, monuments, beautiful sightseeing, and landscapes. The tourism industry contributes to 6.6% of GDP producing employment for the population. However, poor cleanliness has been a primary concern among foreign tourists in this country and has caused a huge slack in the industry. Clean India Mission is sending a positive message to the tourists all over the world and making India ready to welcome them open-heartedly.
- **Individual Productivity:** Healthy Body results in Healthy mind which is directly proportional to Productivity of an individual. Swachh Bharat Mission will lead to Healthy India which in turn increases productivity of Indians. High productivity means High earning potential. In short we can say healthy body is directly proportional to earning potential.
- **Improves Productivity:** A healthy society and the development of the country are interrelated. The health of

individuals influences productivity in the workplace. So when the workforce is healthy, a healthy person can work thereby contributing to the GDP of the nation.

- **Technology Up-Gradation:** The government has embraced a humongous amount of Innovations and technology in various facets of the mission, which has helped achieve the desired target. Be it sanitation to the cleaning of roads, management of waste, accessing the progress of different states/cities or local bodies under Swachh Bharat Abhiyan, encouraging people about cleanliness, and more, the best use of technology has been made to achieve the impossible. It encourages cost-effective and appropriate technologies for ecologically safe and sustainable sanitation.
- **Health Improvement:** Open defecation has always been a source of life-threatening disease. With 10 crore household toilets that have been constructed, Swacch Bharat Mission will offer an improvement to the health of the masses. A World Health Organization study has found that poor sanitary conditions cause a loss of Rs 6500 to every Indian per year. The cleaning drive is expected to bring a positive change in the health of ordinary people.
- **Attract Foreign Direct Investment (FDI):** FDI from foreign firms is an essential source to grow economically and raise employment. The cleanliness drive helped Singapore to get more FDIin 1977–87 and transformed into a developed country quickly. Similarly, the Swachh Bharat Mission may assist in increasing FDI in India to speed up the development.
- **Develop Clean Habits:** The dream of clean India can only be realized by addressing these multiple facets – maintaining a culture of swachhata at public places beyond individual houses, cleaning water bodies, scientific waste management, dealing with plastic menace, controlling air pollution, etc.
- **Behavior Change:** The SBM is not a toilet construction programme but a behavior change mass movement and the real key to bringing about behavior change on the ground is to have grassroots level trained motivators who generate demand for toilets and cleanliness.

We all know how much we suffered in the last few years as a result of the fatal Covid-19 outbreak, which placed an excessive

emphasis on cleanliness in and around us. Infections and illnesses are common among our schoolchildren. Teachers must ensure that the institutions are nice and clean in all aspects in order to protect youngsters from harmful infections. A clean and tidy school environment increases enrolment, quality instruction, and healthy students in government schools. All we need is a focus on health and hygiene, and nothing can stop us from flourishing in the future.

## CONCLUSION

Even though the number of people who have access to toilets has increased dramatically over the past decade, there is still a long way to go. In 2020, the World Bank estimated that 15 percent of India's population still used open defecation, with this number rising to 22 percent in rural areas (World Bank). Therefore, changing people's behaviours is not required in order to provide everyone with complete and representative access to sanitation facilities. In order to overcome this preference, consistent efforts will be required, which is exactly what the second phase of SBM aims to accomplish. The sanitation strategy for the next 10 years (2019-2029) is an important step in the right direction toward providing the mission with long-term direction (Ministry of Jal Shakti, 2019,).

Without widespread participation and community engagement, the Clean India mission would fall by the wayside. Let us come forward and join the fight to make Mahatma Gandhi's vision of cleanliness a reality. Although the goal of making India Open Defecation Free and enhancing Solid and Liquid Waste Management mechanisms has been achieved, the work on sanitation and behavioural changes requires continued efforts to sustain the gains made during the first phase of the campaign. It is imperative that the phase-II of SBM focusses on convergence between different verticals of financing and different schemes of Central and State governments. . Finally, all these efforts together endeavour into culminating a Swachh (Clean), Swasth (Healthy) and Sundar (Beautiful) Bharat that we dreamt for us and future generations to inherit which will be a real tribute to the 'Father of the Nation'.

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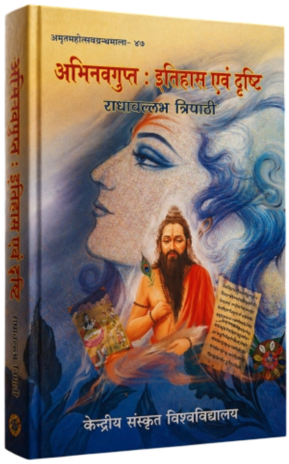
# Book Review




# An Innovative Independent Critical Study of the Philosophical Discourse of the Epoch -Making Thinker Abhinavagupta

Reviewer :
**Prof. Ajay Kumar Mishra***

Publisher : Central Sanskrit University,Delhi

Pofessor Radhavallabh Tripathi is an acclaimed thinker, poet and critic of established repute who is especially known for his incisive and innovative mode of writing. In 2025, his independent critical monograph titled Abhinavgupta: Itihash evam Drishti ( Abhinavagupta: History and Vision) was published by the Central Sanskrit University, Delhi. The importance of this book is further attested by the fact that the renowned linguist and eminent scholar of Nyāya philosophy, the Chief Editor of the volume and Hon' ble Vice Chancellor of the Central Sanskrit University, Delhi, Professor Srinivasa Varakhedi, writes in his editorial note on this philosophical and poetics oriented work of Acharya Abhinavagupta -

" For a long time, there was a conspicuous absence of a work in Hindi that could present with comprehensiveness and authenticity, the personality and intellectual contributions of such a great Acharya. Fortunately, this void has been filled in our time by the widely learned and highly respected Acharya Shri Radhavallabh Tripathi. Like Acharya Abhinavagupta, Acharya Tripathi's genius shines effortlessly across all disciplines."[1]

It is noteworthy that Acharya Abhinavagupta was born in Kashmir and through his works in Sanskrit poetics, aesthetics, philosophy and Tantra that integrated the whole of India into a unified intellectual vision. Through his profound philosophical reflection and

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contemplation, he enriched the Indian intellectual tradition immensely, strengthening India's cultural and philosophical unity. It would not not be surprising to note here that as Abhinavgupta himself mentions about his life journey, patronage and a staunch attachment for the land of composite Kashmir where he finally settled . His statement is remarkable - "Residing in various places among sages and kings.

He himself was the moon-crowned Lord (Śiva).From there he came to the land of Samilvitāhāra (the confluence of cultures) and finally reached Kashmir, the supreme and perfectly fulfilled land."[2] Here the statement of Abhinavgupta signifies about Kashmir as the part and parcel of Bharat that is a vital part of India but was misused as a colonized political weapon and even in the recent past as bone of contention unfortunately. It was Abhinavagupta who was adored not only by Hindu but also Pira in Muslim community . Prof Tripathi has opened a new door for further integrated investigation in the contemporary disturbed socio - political and religious scenario of India specially regarding Kashmir. It seems very pertinent to mention that a well known philosopher and critic Prof. Daya Krishna has rightly remarked that a thought always exists into its tradition and that every thought gets its shape and then knowledge ( wisdom) forms as śāstra then its culture changes fundamentally.[3] As per my understanding, Abhinavagupta was himself the rainbow of several composite visionary Indian thoughts of his time who created a culture of thought through his powerful śāstric disciplines. His universal thought can be observed when he remarks that the reflection is also Shiva and reflection is like that as well. The mirror is also Shiv who creates reflection and the whole world of earth exists into Shiva . Therefore, this world is full of Shiva . And finally this very world is not an illusion or Maya[4]. The same tone and universal ethics and ethos about the Shiva in his landmark poetic work *Dhvanyāloklochantika*[5]. It seems very important to mention here that Prof Tripathi has beautifully in a lucid and spontaneous mood translated their line into Hindi[6]. Perhaps Pīr or Sufi school of followers were attracted towards Abhinavagupta's philosophy[7]. As I do also observe that it was Shiva whose philosophy interpretation first of all generated the notion of the one God one world that is solely Lord Shiva. It is a lofty and stupendous message for world mankind and it seems more relevant as a panacea to the present world politics in the name of caste , religion and ill thinking against integrated world human community . A noted critic Prof Tripathi has

rightly sounded that in all schools of thought and philosophy, it was the thought process of Abhinavgupta was more approachable rather than many schools of Indian thoughts that are based upon the non-existential theory of life and world . In its regards ,Prof. Tripathi refers to Shankaracharya Strota that after abolishment of discrimination between devotee and God ( Brahm) he ( devotee also) becomes the part of God, but you (God) did not become for me like that indeed , further Shankar says current can be merged into the ocean but the ocean can not terminate into current[8]. But in fact , here reference should also be taken in the term of the summum bonum of Bhakti for Brahma of Shankarcharya.

However, under colonial shadow and the later phase of the post-independence era turning literature into an instrument of cultural aggression and systematic efforts were made to distort and fragment this integrated mode of thinking. Perhaps this was also one of the reasons why the Macaulayian Indian educational system came to be divided into ancient (Gurukul) and modern streams, thereby splitting śāstric knowledge and modern disciplines into two disconnected domains under the shadow of colonial subjugation.

This significant independent critical work by Acharya Radhavallabh Tripathi is prolific. subtle and profound philosophical and pedagogical investigation of the often obscured personality of Abhinavagupta and his integrative mode of lofty and stupendous thought and thinking . For this reason, the marvellous book is particularly valuable for traditional scholars of Sanskrit who usually prefer to immerse themselves directly in the depths of śāstric learning. At the same time, having comprehensively penetrated Abhinavagupta's vast ocean of śāstras, Acharya Tripathi presents the texts with a refined, nuanced and innovative interpretative vision for contemporary readers.As a result, not only traditional scholars but also readers and researchers aligned with modern intellectual currents will find a rare and accessible opportunity to understand and engage with Abhinavagupta's elevated, integrative philosophy and thought process in a clear and approachable in a very scholarly manner.

By around the seventh century, Kashmir had already witnessed the intrusion of Arab traders and invaders. Along with them, Islam too had entered the region, but the advent of Islam does not occur during the time of Abhinavagupta. At most, echoes of the Sufi utterances

coming from far off regions may have found indirect expression in some form in his poetry.

As Prof. Tripathi mentions in very beginning in first chapter about the socio- political , religious circumstances and affect of invasion in a very subtle observation pre and post situation in Kashmir in term of Abhinavagupta that approves not only his historical composite vision and prolific historical interpretative vision but also understanding of insight about Abhinanavagupta's work- “Up to the time of Abhinavagupta, Kashmir had reached the pinnacle of thought, philosophy, art, and culture. One or two centuries later, the same Kashmir was once again destined to be devastated by fierce invasions and upheavals, and it also had to become the country's greatest laboratory for the creation of a composite culture. In this milieu, emerged with equal prominence among the Śaiva philosophers and the Muslim faqīrs and Abhinavagupta too came to be venerated in both Hindu and Muslim society, as a Śaiva spiritual adept on the one hand and as a pīr (saint) on the other.” ( page 05). But a very pertinent question arises here that why Edwin Wilson and Alvin Goldfarb in their book - History ; A Living Theatre[9] attempt to establish that after the invasion of the Sultanate the position of Sanskrit drama was in declining position. The justification of my query is why that it was Abhinavagupta whose historical ,powerful and well known commentary Abhinavabhāratī on the Nāṭyaśāstra .

Therefore ,as per my understanding,it is an undeniable truth that the publication of such a book was urgently needed to understand Abhinavagupta's subtle philosophical insights through the medium of Hindi in a very interesting and authentic way. Generally, Sanskrit scholars writing on śāstra remain confined within the dense forest of technical linguistic scholasticism while Hindi writers often falter in unraveling the complexities of śāstric thought. Acharya Radhavallabh Tripathi stands as a vital and innovative link in the Ganga and Jamuni cultural continuum of Sanskrit and Hindi, alongside figures such as Suryakant Tripathi Nirala, Acharya Vidhya Niwas Misra ,Vaidyanath Mishra Nagarjun, Janaki Vallabh Shastri, Padma Shri Abhiraj Rajendra Mishra ,Padma Shri Ramakant Shukla and Bacchulal Awasthi.

In this landmark historic work, Acharya Tripathi weaves together Abhinavagupta's life journey ,his contributions to Kashmir Shaiva philosophy , his vision of Śiva and of the poet ,his exhaustive pedagogy of interpretation and poetic excellence of composite

composition of thought process , his place and contribution in the tradition of poetics and the Kashmir school of literary theory, his discourse on aesthetic relish (rasāsvāda) and poetic cognition , Prof Tripathi's views on Indian theatre and his engagement with figures such as Lalleshwari and innovative modern thinkers like Jaishankar Prasad. Through this integrated intellectual tapestry, the author presents to readers an entirely new and hitherto unseen world of Abhinavagupta in a very spontaneous, lucid and authentic manner in Hindi language in spite of the contents that is full of erudite and classical.

Additionally, the eminent historian-thinker of Sanskrit literature, Professor Radhavallabh Tripathi, includes three appendices comprising rare fragmentary verses and hymnic poems of Abhinavagupta, excerpts from Gurunāthaparāmarśa authored by Madhurājayogī and translations of Abhinavagupta-dhyānaślokas. In the preface to the book, Acharya Tripathi clearly notes -

***" The present book has been compiled from articles written by me over the past few years for specific purposes as well as from lectures delivered on YouTube. These writings and lectures were composed and delivered both to understand Abhinavagupta for myself and to help those like me who have not had authoritative access to the texts of Shaiva philosophy and Indian poetics." (page xii).***

From this preface, it becomes evident that the book is the outcome of a long period of sustained literary practice and a truly herculean intellectual effort. Its content is therefore solid, rigorous, and research oriented. In expressing his gratitude in the preface, Acharya Tripathi also acknowledges the noted Sanskrit poet Professor Harshadev Madhav and the eminent Hindi critic and poet Vijay Bahadur Singh, indicating the book's multidimensional critical perspectives.

Equally significant is the inclusion of Acharya Tripathi's lecture delivered at the Centre for the Study of Developing Societies (CSDS) ,Delhi on poetic composition according to Abhinavagupta. He rightly observes about the writing process

***"Abhinavagupta's reflections on the process of poetic creation are elaborated not only in his commentaries - Abhinavabhāratī on the Nāṭyaśāstra and Locana on the Dhvanyāloka ,but also extensively in philosophical treatises such as the Tantrāloka"***[10] . And, further as he remarks that a person can never compose his writing

on the basis of individual pathos for that he refers to the story of Ramayan in connection to Valmiki and Krauncha (crane)[11]. Here ,we can observe the concept of universality of Lord Shiva , therefore Valmiki also takes the feeling of that bird as his own pathos . Apart from this , it may also be noted that the literary theory of sociology by Lucian Goldmann is remarkable for the attributes and instincts of love ,pathos and affection feelings are the same worldwide[12]. Prof Tripathi how erudically starts an innovative discourse regarding the statement of Lord Krishna in connection to Abhinavagupta and Shankaracharya when he says in Gita -O Pārtha, whoever takes refuge in Me and attains freedom from the bondage of sin ,be they people of low birth,women, Vaiśyas, or Śūdras. all of them attain the supreme goal or liberation[13]. Here ,Prof Tripathi explains the term[14] ' पापयोनय: as the adjective[15] of " स्त्रियो वैश्यास्तथा शूद्रा '*that sounds that the birth of women, Vaisya ( commercial class ) and Sudra (downtrodden people). But it is the Gita that liberates and elevates these three classes also . But as Prof Tripathi quotes that in* Gītārthasaṅgraha ,Abhinavagut the term jointly as[16] a fraction of joint sentences that conceive the meaning for liberation of women ,vaisya and sudra but also those who have Pāpayoni can also get liberation or freedom .

Indeed , Ahinavagupt's such type of reinterpretation presents a very dynamic and social integration and harmony . On the other hand , as per some scholars Shankaracharya seems more stubborn for women and Sudra in terms of class system .

Indeed, Abhinavagupta's Abhinavabhāratī on Bharata's Nāṭyaśāstra stands as the sole integrated source preserving the unbroken tradition of Bharata's dramaturgical thought from antiquity to the early medieval period. The importance of this book is further enhanced by the fact that it presents fresh and well considered material on the Nāṭyaśāstra, the world's earliest and biggest encyclopaedia of theatre. The guru-śiṣya (teacher-disciple) tradition has played a crucial role in sustaining this integrated continuity across historical periods.Although Abhinavgupta strictly prohibits students to leave that teacher under whom he studies but on the other hand , he staunchly suggests to follow the full of erudite teacher because a tree without root can not flourish the bud and fruit.For the justification of his statement , he refers Shiva and Paravati stated sentenced based upon Tantric point of view-As a bee moves from flower to flower,gathering nectar,and as a scholar or student goes from one teacher to another, so

knowledge is obtained from the Guru, and liberation is said to arise from that. Therefore,O Goddess, do not destroy them -from where else would flowers and fruits come? -(Tantrāloka 13.335–336)

The renowned writer, critic and thinker Acharya Tripathi while interpreting the concept of Bali in the third chapter of Bharata's Nāṭyaśāstra, suggests that it should not merely be understood as an offering of Havya (like some sort of food) to deities but rather as a beautifully crafted symbolic form made of grains for the welfare of agricultural society. It deserves mention that Acharya Radhavallabh Tripathi has undertaken extensive historical research on Bharata's Nāṭyaśāstra for that he is widely known in scholarly circles as "Abhinava Bharata."

It is hoped that the significant 2025 publication Abhinavagupta: History and Vision will mark an innovative milestone in the fields of Kashmir Shaiva philosophy, poetics and aesthetic theory. Moreover, in the era of India's Amrit Mahotsav, it is expected to contribute meaningfully to clearing the lingering haze of colonialism from India's intellectual consciousness.

In the Purovak of the book Prof Tripathi has clearly penned that-"Tteachers of literary theory have identified many kinds of dialogue in the fields of literature and thought. Among these, one type of dialogue is described as parapurapraveśa-sadṛśa (dialogue akin to entering another's world). To enter the world of an earlier poet or thinker and then return to one's own world, arranging in one's own way the intellectual universe witnessed there .This is parapurapraveśa-type dialogue." ( Page xiii ) .And here he has sounded that the journey of this write-up is like parapurapraveśa-type dialogue for me. This statement pours light commitment and its psychological involvement to produce an excellent master piece of literary production on life and works of Abhinavagupta . The reference as Prof Tripathi has presented about the statement of Abhinavagupt in connection to a self respected teacher appeals more useful at present times that is why most of contemporary academia is missing this ethics unfortunately -

"A poet does not display exaggerated flattering learned ,
does the moon ever beg anyone
to delight it ?
The poet does not keep striking cymbals
to please the vulgar crowd again and again.
No matter how much the fire is reviled,

Will it ever turn cold? ( Page - 36).

A noted critic and poet Prof Radhavallabh Tripathi has expounded the meaning of Abhinavgupta' s regarding the Kaiśikī vṛtti . As per Bharat , this vṛtti was not possible to perform gracefully and delicately by a male artist. So , in later phase it was introduced for lady artist performance on stage.But the subtle and deep rooted lofty feministic observation of Abhinavgupta is highly remarkable . He says that every purush poses himself not only a male but also female internal instincts.Therefore , the male artist who can submerge himself as a female duing his performane can be at home in Kaiśikī vṛtti. Here we observe a very powerful psychological and mental involvement of a male charater that highlights the approach of gender justice as uniformity of the world in the lens of Śivādvaita philosophy (Nāṭyaśāstra -Abhinavabhāratī Commentry , १.४१)

In a nutshell , the article may concluded in the words of Prof Radhavallabh Tripathi "Abhinavagupta had undertaken an indepth study of Vedic literature. He provides references from the Vājasaneyi Saṁhitā. He presents evidence from the Aitareya Brāhmaṇa in support of his own view. He understood the essence of Nāgārjuna's thought in depth. He also makes use of their methods and terminology."[17]

As per my understanding,it is noteworthy that Śrīkṛṣṇa Miśra (1979) sought to discover a meaningful philosophical lineage by linking the influence of Ācārya Abhinavagupta's literary aesthetics with the English poet Coleridge. Yet we must not forget that Dr. Grierson, while discussing this matter in the context of a Kashmiri scholarly tradition, wrote that Abhinavagupta, accompanied by his 1,200 disciples, entered a cave while reciting the Bhairavī Stotra and disappeared forever. That cave lies thirteen miles southwest of Srinagar, near a place now known as Bīrāh (present-day Badrup).
But is this not a question of historiography that Western scholars, under the framework of their literary imperialist strategy, instead of highlighting Indian traditions, deliberately tend to neglect or ignore them?[18]

## Notes

1. राधावल्लभ त्रिपाठी, अभिनवगुप्तः इतिहास एवं दृष्टि, पृष्ठ vi, केन्द्रीय संस्कृत विश्वविद्यालय, दिल्ली, 2025
2. स्थाने स्थाने मुनिभिरखिलैश्चक्रिरे यन्निवासा
   यंचाध्यास्ते प्रतिपदमिदं स स्वयं चन्द्रचूडः ।

तन्मन्येऽहं समभिलषिताशेषसिद्धेर्न सिद्ध्यै
कश्मीरेभ्य: परमथपुरं पूर्णवृत्तेर्न तुष्ट्यै ।

**-Ibid, Page ५**

3. **Gandhi Marg, Year 43, Volume 6, December 1998**
4. "बिम्ब भी शिव हैं,प्रतिबिम्ब भी वे ही हैं और वे ही दर्पण भी हैं, अपने में प्रतिबिम्बों को भी वे ही रचते हैं, उस प्रतिबिम्बों के विराट् संसार को वे ही समेटते भी हैं। चूंकि इस जगत् में शिव समाये हुए हैं अतः यह जगत् न भ्रम है,न स्वप्न,न माया"

   -राधावल्लभ त्रिपाठी, अभिनवगुप्त : इतिहास एवं दृष्टि,केन्द्रीय संस्कृत विश्वविद्यालय, दिल्ली, २०२५
5. वस्तु तश्शिवमये हृदि स्फुटं सर्वतश्शिवमयं विराजते ।

   नाशिवं क्वचन कस्यचिद्वच: तेन वश्शिवमयी दशा भवेत् ।।

   **Ibid, page ४**
6. शिवमय हृदय में स्फुट

   सब ओर विराजे रहते हैं शिव ,

   किसी का कुछ भी कहा नहीं अशिव होता तब

   और हम सब की दशा हो जाती है शिवमयी ।।

   **-Ibid, Page ४**

7. "अभिनवगुप्त के समय तक काश्मीर ने चिन्तन ,दर्शन व कला और संस्कृति की पराकाष्ठाएं छू लीं थीं ,उनके एक दो शताब्दियों के बाद इसी काश्मीर को भयंकर आक्रामणों और आघातों से एक बार फिर जर्जर होना था ,और इसी को उस संस्कृति के सृजन की देश की सबसे बड़ी प्रयोगस्थली भी बनना था, जिसमें ललद्द्द शैव दार्शनिकों व मुस्लिम फकीरों के समान रूप में प्रतिष्ठित हुईं,अभिनवगुप्त भी एक शैव साधक के रूप में और एक पीर के रूप में हिंदू और मुस्लिम समाज में पूजे गये ।"

   **- Ibid, Page ५**
8. सत्यपि भेदापगमे नाथ तवाहं न मामकीनस्त्वम् ।

   सामुन्द्रो हि तरंग: क्वचन समुन्द्रो न तारंग: ।।

   **- Ibid, Page ६१**
9. "……end of the ninth century. By the twelfth century the Arabs had begun to invade India and in 1206 they established the Sultanate of Delhi. With this series of invasions the Hindu Sanskrit tradition disappeared. Under Islamic rule, theatrical activities were not encouraged and the old ways of performing were no longer maintained among educated people."

   - Living Theatre; A History, Page 115, Publisher McGraw- Hill Companies, Incorporated, 2006

10. अभिनवगुप्त के शैवशास्त्रविषयक ग्रन्थों तथा काव्यशास्त्र और नाट्यशास्त्र पर उनकी टीकाओं के बीच में उसी प्रकार की पारम्परिक अन्विति है, जैसी उनकी कविताओं की उनके जीवन दर्शन और दार्शनिक चिन्तन के साथ है । काव्यरचनाप्रक्रिया के सम्बन्ध में अभिनवगुप्त का चिन्तन ऊनकी नाट्यशास्त्र की टीका अभिनवभारती तथा ध्वन्यालोक की टीका लोचन में ही नहीं , तन्त्रालोक आदि दार्शनिक प्रबन्धों में भी विशद रूप से निरूपित है ।
    -राधावल्लभ त्रिपाठी, अभिनवगुप्तः इतिहास एवं दृष्टि,केन्द्रीय संस्कृत विश्वविद्यालय, दिल्ली, २०२५, **Page -** १४३
11. न तु मुनेः शोक इति मन्तव्यम् । एवं हि सति तद्दुःखेन सोऽपि दुःखित इति कृत्वा रसस्यात्मतेति निरवकाशं भवेत् ।
12. Towards a Sociology of the Novel ,Tavistock Publications ( English Edition) , New York, 1975
13. मां हि पार्थ व्यपाश्रित्य येऽपि स्युः पापयोनयः ।
    स्त्रियो वेश्यास्तथा शूद्रास्तेऽपि यान्ति परां गतिम् ।।
    - गीता, ९/३२
14. पापयोनयः
    **-Abid, Page -** ६२
15. स्त्रियो वैश्यास्तथा शूद्राः
    **-Abid ,Page-** ६२
16. येऽपि स्युः पापयोनयः
    **-Ibid, Page** ६३
18. अभिनवगुप्त ने वैदिक साहित्य का खूब अध्ययन किया था । वे वाजसनेयी संहिता से संदर्भ देते हैं ,ऐतरेय ब्राह्मण का प्रमाण अपने मत की पुष्टि में प्रस्तुत करते हैं । श्रीमद्भगवद्गीता का उन पर प्रभाव है । नागार्जुन के शुन्यवाद को उन्होंने गहराई से सयझा है ।उसकी प्रविधि र पदावली का भी वे उपयोग करते हैं ।
    **-Abid ,Page -** ३८

19. डा अजय कुमार मिश्रा,अभिनवगुप्त का शास्त्र - लालित्य, पृष्ठ १०८, भाषा (द्वैमासिक), वर्ष : ५६, अंक : १ (२६८), सितंबर - अक्तूबर, २०१६, केंद्रीय हिंदी निदेशालय, उच्चतर शिक्षा विभाग, भारत सरकार, दिल्ली ।

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